THE EFFECTIVENESS OF A HYBRID SPIRITUAL/BUSINESS MANAGEMENT MODEL IN MUSIC MINISTRY

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TABLE OF CONTENTS

ABSTRACT.....iv

ACKNOWLEDGEMENTS.....v

DEDICATIONS.....vi

TABLES.....vii

INTRODUCTION.....1

CHAPTER

1. THE MINISTRY FOCUS: MUSIC MINISTRY AS A VEHICLE FOR WORSHIP.....5
2. THE STATE OF THE ART IN THIS MINISTRY MODEL.....20
3. THEORETICAL FOUNDATION.....30
4. METHODOLOGY.....86
5. FIELD EXPERIENCE.....90
6. REFLECTION, SUMMARY, AND CONCLUSION.....110

APPENDIX.....115

BIBLIOGRAPHY.....137

ABSTRACT

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by

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The objective of this project was to produce a manual that is a practical tool for churches that desire their music ministry to function as a vehicle for worship rather than performance. Using New Salem Baptist Church, an African American church in Columbus, Ohio, as the context for this study, the researcher employed survey research and interviews to collect quantitative and qualitative data for analysis to gauge effectiveness of a model that has been in place for several years. The research suggests that implementation of a hybrid spiritual/business management model yields transformation in ministry participants and worship.

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I wish to acknowledge my church family at the New Salem Baptist Church where it has been my pleasure to serve for thirteen years. Particular appreciation is extended to those in the Magnification Department at New Salem. It has been quite a journey and I know God is not finished with us yet.

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DEDICATION

This project is dedicated to my husband Milton, who insisted that this work be done and whose love and support sustained me throughout, to our daughter Nia for her unconditional love and encouragement and to Dr. Keith and Min. Brenda Troy for their leadership and their love.

Lastly, this work is in memory of my parents, James and Izora Tucker and my brother James Jr.

TABLES

Table Page

1–3. Responses to Questions 1-3 – Congregational Survey..... 91

4–7. Responses to Questions 4-7 – Congregational Survey..... 92

8–10. Responses to Questions 8-10 – Choir Survey.....95

11–14. Responses to Questions 11-14 – Choir Survey.....95

15–17. Responses to Questions 15-17 – Choir Survey.....97

18–20. Responses to Questions 18-20 – Choir Survey.....98

21–23. Responses to Questions 21-23 – Choir Survey.....99

24. Responses to Questions 24 – Choir Survey.....100

INTRODUCTION

> Worship is music's highest purpose.
> John Dickson and Chuck D. Pierce, *Worship as it is in Heaven*

Music ministry is a critically important aspect of both the historic and modern day church. Often it has becomes the misfortune of the music ministry to make what happens on Sunday morning look easy and effortless. The organ plays the starting pitches and magic happens. A flawless, inspiring melody accompanied by great lyrics bursts from the platform. Every note is attacked perfectly. Each section is appropriately singing their part and the choir and band are in perfect harmony. The congregation is moved to worship and is completely engaged. The musical presentation is done with precision and excellence. The music lifts the spirits and touches the very soul of those in the congregation. What the congregation experiences, however, is a result of much preparation including hours of practice, passionate prayer, bible study, discipline, commitment, team effort and the anointing of God. All of the aforementioned factors contribute to a successful, inspiring and life transforming music ministry.

Each week all around the world, choirs adorn the platform and musicians take their places at their various instruments and prepare to minister in the worship service. Unfortunately some are not effective. Many are a mere prelude to the sermon but not at all impacting. We must ask the question: are we erecting music ministries that are ever developing and striving for excellence and significance or are we merely producing

aggregations of singers that at best entertain for a few hours on Sunday morning? The aim of music ministry is ultimately to lead people in worship. To be successful in leading worship requires a familiarity with entering the presence of God.

The goal of this work is to assess the effectiveness of a music ministry management model that employs a combination of business and spiritual disciplines aimed at enhancing the worship leadership offered by those engaged in music ministry. Therefore there is a need for a working definition of the word "effective." The definition used for this project can be found in George Barna's book, *The Habits of Highly Effective Churches*. He states that, "a ministry is being effective when lives are transformed such that people are constantly enabled to become more Christ-like."[1] Said transformation is not an event but rather a journey and is continual. Hearts are being transformed. Minds are being transformed. A radical makeover is underway. Highly effective ministries are intentional and strategic. Nothing just happens.

In Chapter One, the need for the project is articulated and the context in which it was implemented is described. The contextual infrastructure is discussed as well as the inevitability of the development of a music and worship arts department given the direction the church was headed. The author recounts her call to ministry and specifically to the position she currently holds and articulates that she is clear on her call and purpose. In Chapter One, the author reflects on the strategies needed in order to walk out her calling and effectively manage music ministry at New Salem Baptist Church in Columbus, Ohio.

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[1]George Barna, *The Habits of Highly Effective Churches* (Ventura, CA: Regal Books, 1973), Kindle e-book.

Chapter Two is the literary review which provides a cursory look at the works which provided support for this project. A myriad of works by contemporary, as well as historical, authors and theologians are referenced. Included among these works are titles by prominent authors on music in worship such Eric Routley, Donald Hustad and James F. White. In addition, renowned theologians including Alexander Schmemann and Aidan Kavanaugh, as well as contemporaries James H. Cone and Marva Dawn are cited.

The theoretical foundations for this project are the topics of Chapter Three. The underpinning for a biblical foundation is found in the Old Testament passage Second Chronicles, chapter five and the New Testament scripture, John chapter four. Three historical perspectives are explored: the history and evolution of worship in the church, the history of music in the church and the history of music in the African American church. The final foundation explores the theology of worship and the theology of music.

Chapter Four discusses the research design and methodology of the project. Here details are provided describing the surveys administered and interviews conducted. This chapter includes a discussion of measurement tools utilized to capture the data.

A discussion of the data analysis is the subject of Chapter Five. The results of a congregational survey and a choir survey plus twenty interviews are unpacked. This section describes how the implementation of the music ministry management model has affected those who experience it in Sunday worship and those who are ministry participants. Results of the tested hypotheses are depicted.

The final chapter, Chapter Six, is the author's reflection on the project and its impact on her, the congregation and the music ministry. Lessons learned and insight gained is discussed. The author reiterates what was expected versus what actually

happened. A further overview is provided of those items that formulate the music management model.

An objective for this project was to produce a manual that can be a resource for pastors, music directors, music committees, choir members and anyone interested in a model for effective music ministry. The manual can be found in the appendix. While this precise model may not work for all ministries, the prayer is that some portion of it will prove instrumental in helping others establish structure and strategies for success in music ministry.

CHAPTER ONE

THE MINISTRY FOCUS: MUSIC MINISTRY AS A VEHICLE FOR WORSHIP

> For I am confident of this very thing, that He who began a good work in you will perfect it until the day of Christ Jesus.
>
> Philippians 1:6

The ministry focus of this project is to examine the impact of a music ministry management model that utilizes a hybrid of business practices and spiritual disciplines. Specifically, it assesses the response of those in music ministry and those in the congregation to said model. The goal is two-fold: 1. The author endeavors to demonstrate that being intentional about focusing on worship rather than performance yields positive response. 2. The author also endeavors to demonstrate that employment of structure and policies that promote discipline results in a type of effectiveness that management models void of these factors lack.

Music ministry is highly visible, often coveted and easily accessible. These three characteristics contribute to problems that include but are not limited to issues relative to integrity and a lack of accountability in music ministry. Participants in music ministry usually receive little or no direction aside from musical instruction. Thus, the ministry is inundated with participants whose objective is to perform rather than worship. The proposed solution is the use of a hybrid management model to manage music ministry.

This hybrid model represents a blend of two diverse traditions and practices that have been crossbred to create a unique management tool. The hybrid model also provides a resource that has different types of components performing essentially the same function.[1] The model consists of two incongruent disciplines: business practices and spiritual disciplines. It specifically uses common business practices such as membership eligibility, attendance guidelines, a code of conduct, performance expectations, leadership position descriptions and website tools. The hybrid model is balanced by focusing on spiritual disciplines such as solitude, Bible study, meditation and prayer. Ministry participants are required to identify scriptures that align with the songs, attend prayer before ministry and pray weekly with a prayer partner. The model also encourages attendance at corporate Bible study, prayer and worship as well as individual Bible study and prayer time. The use of these business practices and spiritual disciplines provides the framework within which the ministry operates. The objective of this project is to demonstrate that the implementation of a hybrid spiritual/business management model yields transformation in people and worship.

The context for this project is New Salem Baptist Church, a predominately African American church in Columbus, Ohio. New Salem currently utilizes a hybrid business/spiritual model in managing music ministry. Those in music ministry leadership are deliberate about providing guidance, organization, structure and accountability to impact positive change in ministry participants, the ministry and ultimately in worship. The main hypothesis of this analysis is that music ministry participants and those in the congregation respond favorably to this music ministry model that represents a paradigm shift.

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[1]Merriam Webster Dictionary.

The author of this study is the Director of Magnification at the New Salem Baptist Church. She manages and provides direction for the music and worship arts ministries at the church. New Salem is in a neighborhood known as North Linden. North Linden has a population of approximately 23,000. The median income is $36,000 and the average residential structure is worth approximately $72,000. The neighborhood is approximately 70% African-American and 25% Caucasian.[2] There are 43 churches in North Linden and various denominations are represented. New Salem is one of 11 Baptist churches in the area.[3] An interesting dichotomy is that according to the church membership database, most New Salem members do not live in the neighborhood. Instead, they commute from between 15-20 miles away. Also according to the church membership database, New Salem has a very diverse congregation that is comprised of doctors, lawyers, school administrators and teachers as well as those in the working class sector.

In the mid-1990s, New Salem adopted Rick Warren's purpose driven church model and began to undergo a restructure. According to Warren's model, "worshiping God is the church's first purpose."[4] Mark 12:30 commands that we love the Lord with our whole heart. The method by which we demonstrate love for God is known as worship. The model New Salem uses is founded on the principle that worship or magnification is one of the five purposes for which the church exists. Magnification is centered on the idea that God created people to bring God pleasure through worship.

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[2]Greater Columbus Chamber of Commerce, *Greater Columbus Community Guide* (Columbus, OH, 2009).

[3]ReferenceUSA,"Columbus Public Library," www.referenceusa.com.webproxy-prod.columbuslibrary.org (accessed January 14, 2011).

[4]Rick Warren, *The Purpose Driven Church* (Grand Rapids, MI: Zondervan, 1995), 103.

The single most common congregational activity is, in fact, the ritual of a weekly worship event.[5] New Salem is certainly no exception. The style of worship has transitioned over recent years and has moved from being very traditional and often stoic to contemporary and excitable. Congregations create their culture, in large part, through the things they do together.[6] At New Salem, it is part of the culture for the congregation to actively participate in worship. There is a type of call and response between those on the platform and those in the pew. The pastor of New Salem, Dr. Keith A. Troy has a preaching style that lends itself to a call and response exchange.

In past years, the music ministry at New Salem was reflective of a more academic setting rather than that of a spiritual setting. Songs were taught from sheet music and performed with precision and excellence, however, the overall presentation was more closely aligned with that of a European concert choir and did not typically employ freedom of expression, which is often characteristic of the African American tradition. The music ministry's preparation for worship did not include prayer or any other act of consecration. There was no activity that was part of the ministry's regimen that was designed to promote spiritual growth. The author recalls a time before rehearsal that a choir member shared a poignant testimony with those in attendance. The choir member was reprimanded and advised that they were in choir rehearsal and not Bible Study. She was instructed to attend Bible Study if she felt a need to share such information. It was clear that a distinction was to be made between rehearsal and bible study, and certain

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[5]Nancy T. Ammerman, "Culture and Identity in the Congregation," in *Studying Congregations: A New Handbook*, eds. Nancy T. Ammerman, et al., (Nashville, TN: Abingdon Press, 1998), 84.

[6]Ibid.

behaviors or practices were not appropriate for choir rehearsal. There was no prayer or time of preparation before the choir ministered for Sunday worship.

As the church continued to grow, a transition was beginning to take place. This was evident in the tone and teachings of Pastor Troy. He has often acknowledged that his purpose at New Salem is to transition a traditional church to a relevant church and the church was beginning to reflect that. This was not true, however, for the music ministry. It remained static. The choir's repertoire was well rounded and consisted of a variety of different musical genres including spirituals, anthems and gospel. The musical presentation, however, was performance-oriented rather than worship-oriented, and the focus was centered more on correct notes and correct singing than on transformed and changed lives. If the music ministry at New Salem was to align with the direction in which God was taking the church, change was imminent.

One evening, the author knelt to pray, and had an experience that would change her life. She began with praise, as she normally did. At one point during the prayer, she stopped talking and began to listen to God. God said, "You will be the full time minister of music at New Salem." At the time, this made no sense because there was not a full time minister of music position open at New Salem. There was a part time position but someone was already in it. This was most puzzling, but at the same time, very intriguing. By this time, the author had become the director for the youth and young adult choirs. The choirs grew musically and spiritually. Working with the choir was something the author really enjoyed and was passionate about. The thought of doing something she was so passionate about full time was exciting, but how was this ever going to happen?

Three years later, in January 1999, the Director of Magnification position was posted. It was at that time that the author finally shared with her husband what God had said to her about that position. She then officially applied for the position. The process was slow. She would periodically check with the administrative office on the status of the position because she was getting no feedback. Every time she would call for an update, the answer was the same. "Still receiving and reviewing resumes."

The author would often get discouraged but would then remind herself that she knew she had heard this from God. Whenever she got particularly discouraged, God would send someone to encourage her. Usually it was someone who had no idea that she had applied for the position and always someone who had no idea she was fretting about it. On one occasion, a member came up to her and shared that God wanted her to know that "everything He promised is truth and it will come to pass. When the devil tries to say otherwise, give him the truth and make him a liar." On another occasion, she opened an email at work that was supposedly a link that was to route her to virus protection software. Instead, when she clicked on the link, it took her to an electronic card with an audio message that said:

"My child, I hear your prayers. If I answer them, it's because I'm increasing your faith. If I delay them, it's because I'm increasing your patience, endurance and perseverance. If I do not answer, wait. I have something better for you. The best is always for you."

In June, six months after the job posting, Dr. Troy asked the author to excuse herself from Vacation Bible School and asked if they could talk. He wanted to know what God had shared with her concerning the Director of Magnification position. She shared

with him what God said as well as the confirmations God had given. God had given her the job description even before the job was posted. Dr. Troy admitted that he had done an exhaustive search around the country in an effort to fill the open position. He shared his frustration with a colleague who responded this way, "That must mean that the person you are looking for is in the house." Dr. Troy finally conceded and scheduled the author in for an interview the following week. The interview lasted one hour. Within thirty minutes after returning to work, she received a call offering her the job.

The author hails from a musical family. She has been involved in music ministry since childhood. She sang with her brother and sisters while growing up. She sang in school, church and community choirs throughout her life and served in a leadership capacity for some of the musical groups. When she met her husband, it was literally a match made in heaven. He shared her passion for music and also had a musical background and music educational pursuits. The author did not study music formally, which makes the fact that she would end up in full time music ministry point only to God. "This is the Lord's doing; it is marvelous in our eyes."[7]

The author's musical background and experience helped prepare her for music ministry, but she also had a twenty-year tenure in corporate America at CompuServe Inc. that helped as well. Her concluding assignment was managing a self-directed work team responsible for network site installations and moves. The teams consisted of people with expertise in areas such as telecommunications, electrical engineering and real estate. While she possessed relatively no significant skill sets in these areas, she was able to successfully manage the team. In her ministry context, she manages people who have skills and expertise in areas other than her own as well, such as dance, puppetry, and

[7]Psalm 118:23 [NSV]

drama. She has been able to transfer the managerial skills attained at CompuServe to her current position and has had successful results.

When God transitioned the author to New Salem Baptist Church, she did not know the plan God had for her. She did not plan to get involved in music ministry immediately, even though her involvement was inevitable, given her musical interest and background. She sensed a need for change but had no idea that she would be the catalyst God would use in bringing about the change.

By most conventional standards, the author's husband was the likely candidate to lead the music ministry at New Salem. He has a bachelor's degree in jazz performance, a bachelor's degree in music education, and a master's degree in music education and is a candidate for a doctoral degree in music education. Additionally, he served on staff at New Salem as youth choir director prior to becoming a member there. He was familiar with New Salem and New Salem was familiar with him. He is a very skilled musician and plays several instruments including bass guitar and keyboard. His credentials more closely aligned with what would be required to lead the music ministry. Churches will often do an exhaustive search to identify a person with excellent musical ability to lead their music ministry. The ministry requires a person with such talents, however the highly skilled and trained musician may not necessarily be the person who can best lead the ministry. A person who lacks in musical ability, but possesses strong managerial, organizational and communications skills and is a worshipper should be considered a viable option.

It was New Salem that would take the risk, exercise that option and hire someone with less "experience" as its director of music and other arts. An initial order of business

for the author was to change how the arts ministries (dance, puppets, and step) were labeled. Instead of performing arts ministries, they would be referred to as worship arts in an effort avoid any fixation on performance. The music and worship arts department was the final area of New Salem to be transitioned to the purpose driven church structure. In the purpose driven model, music and arts ministry is an integral part of worship. However, worship is viewed as being far more than music and arts. Worship is not just part of one's life but is, or should be, one's whole life. This requires a focus on worship as a lifestyle and not merely a Sunday morning event. According to the purpose driven model, worship is an innate need of every human being. Everyone will worship something or someone. There is a void that exists in the lives of people that can only be filled and satisfied by God. Those who come into a saving knowledge of Jesus Christ fill that void through their relationship with God through Christ and worship God.

In *The Ministry of Music in the Black Church*, J. Wendell Mapson, Jr. defines worship as a corporate demonstration of belief and faith in God through adoration and praise, an attempt of the human spirit to touch the divine through religious activity. Worship is the celebration of the mighty acts of God, who has moved in history, confronting the worshipper in a corporate and personal manner."[8] In this definition, Mapson concurs that although Sunday corporate worship is essential, worship encompasses more than the Sunday morning experience. The celebration of God and who God is does not end once the worshippers disperse.

Dr. Elmer Towns in, *Putting an End to Worship Wars*, states that there are two dominant styles of worship and he describes them this way:

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[8]J. Wendell Mapson Jr., *The Ministry of Music in the Black Church* (Valley Forge, PA: Judson Press, 1984), 43.

> Historically, there have been two basic worship styles in the Protestant church since the Reformation: "high church" and "low church." To describe them functionally we might refer to them as the liturgical worship service and the congregational style of worship. Liturgical worship usually follows a printed order of service that include the Invocation, the Lord's Prayer, choir anthems, responsive reading of Scripture, choral response to the pastoral prayer, the Gloria Patri, and the singing of "Amen" at the end of each hymn.[9]

Towns describes congregational style as less scripted, more expressive and including "testimonies, prayers from the laymen and shouts of "Amen" or "Hallelujah."[10]

New Salem, as other Baptist churches, can be described as having a congregational style of worship. During the time of restructure, the style of worship at New Salem began to undergo a change. One example of this was evident in the opening worship practice. Previously, the deacons led the opening portion of the service with song, scripture and prayer. This practice was replaced by having a praise and worship team lead the opening portion of the worship service. The songs that the praise and worship ministry sing are ones that direct the congregation's attention to the awesome and incredible greatness of God. No longer would the worship begin with songs containing lyrics such as "since I laid my burdens down" or "this little light of mine." The focus would shift from the plight of God's people to the power of the people's God.

The author became the initial praise and worship leader at New Salem. This assignment was a new one for her. She had experience serving in a praise and worship ministry at her former church but no experience leading such a ministry. She had experienced praise and worship at other churches and was often turned off by it. The

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[9]Elmer Towns, *Putting an End to Worship Wars* (Nashville, TN: Broadman & Holman Publishers, 1997), 12.

[10]Ibid., 13.

leader would often give lots of instructions for the congregants to follow. It might go something like this: "Stand up, clap your hands, turn around, shout hallelujah and tell your neighbor something." Frankly it was a bit contrived and did not usually accomplish the goal of leading people into worship and into God's presence. The author did, however, one day reflect on the fact that she was a cheerleader back in junior high school. The cheerleader's role was to create excitement among the crowd about the game and to encourage the team to win. They did not give a lot of instructions. They simply led cheers with enthusiasm and exuberance and the crowd followed. That was the answer. Simply create excitement about God and who God is and worship and praise God and eventually the people will follow. She was still to be a cheerleader but for a different team.

The main adult choir at New Salem, under the direction of the author's predecessor, was approximately 100 strong. The first rehearsal the author facilitated had approximately fifteen choir members in attendance. Slowly, yet surely, God began to add to the choir and the numbers grew. The author decided to make an attempt to recoup the robes that the eighty-five missing choir members retained. She made calls and offered a fair price to any former choir member who wanted to sell their robe. No one was interested. Not one person agreed to sell their robe to the new choir members. The author was frustrated and perplexed by this. During prayer, God shared with her that the ministry needed to be rebuilt on a new foundation. This included replacing the gorgeous royal blue robe with the multi-colored Afrocentric accents.

The author's directive has been to build and maintain a music and worship arts department whose primary focus is to inspire the people of God to worship God and to support the vision God has given New Salem Baptist Church. She is charged by God to

shift the culture such that people view worship as a lifestyle rather than merely a Sunday morning event. The arts are to be utilized as vehicles of worship and not performance. The singers, musicians, dancers and puppeteers are called first and foremost to be worshippers. She believes that such a ministry must be intentional about including initiatives that promote spiritual growth. It cannot be acceptable for people to sing, dance, do puppetry or play an instrument and not maintain a daily walk with God as evidenced by participation in Bible study and prayer and other initiatives that promote maturity in Christ.

Much attention is generally given to ensuring that those who serve in music ministry know and can successfully execute their gift and skill. Not as much attention is given to ensuring that participants in music ministry are postured to grow spiritually. Choir members are often the lowest number of attendees at Bible study and prayer events. Those in music ministry are often not enrolled in Sunday School or other biblical training classes. Yet because the church values the Sunday morning presentation, often more than it values spiritual growth of the participants, there are frequently no expectations for those involved in such a visible and influential ministry. It has not been uncommon for less than stellar Christian behavior to be evident and even permissible in music ministries.

Next to the pastor, the music ministry is the most visible in the church. Often people are first drawn to this ministry even before being drawn to the word of God. Because music is so important to the worship experience, it has often been viewed that it is better to have someone in those slots than not. The Christian community has often been more tolerable of some of the activities that go on in the music ministry than they should.

Just as the arrogance and pride of Lucifer was intolerable and was the impetus for him being cast out of heaven, the same should occur when arrogance and pride emerge in music ministry in the 21st century church.

The author believes that there is a growing faction of the body of Christ that refuses to do music ministry as it has previously been done. Ungodly behavior and antics that were previously accepted can no longer continue. The practice of tolerance for the sake of merely having someone in the seat of musician or singer, despite his or her character and walk with Christ, must end. The potential for impact, positive or negative, is much too great. There is too much at stake. The church must be reminded that worship is much more than what occurs on Sunday morning. Those in music ministry must ascribe to a lifestyle commensurate with the true worshiper that God stipulates God is looking for in John 4:23.

Additionally, that which occurs in music ministry on Sunday morning must be authentic and reflective of a personal and committed walk with God through Jesus Christ. It is not uncommon for people to leave a worship experience, particularly one marked by high praise, with the declaration that "we sure had church today." Mapson cautions that:

> A distinction must be made between celebrating and parading, between lifting Jesus and lifting self. Worship is degrading when it is turned into a circus and when attention is turned on each other's performance rather than focused on Christ who is the reason for the celebration.[11]

It has been interesting to see how God has used the author's experience in corporate America at CompuServe to help build the New Salem Magnification department. She believes that every experience in life is preparation for one's next

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[11]Mapson, 40.

assignment. In his book, *The Purpose Driven Church*, Rick Warren makes a statement that has become the author's mantra. "God always uses imperfect people in imperfect situations to accomplish His will."[12] This has played out in such an incredible way in the author's life.

The reputation of the music and arts ministries at New Salem is celebrated throughout the North Linden community and beyond. There are churches in the North Linden area and beyond that have expressed an interest in securing assistance in restructuring the music and arts ministries in their respective churches. The frequency in the number of inquiries played a significant role in confirming that a doctoral project on this matter was necessary.

This project is necessary for other reasons as well. It is necessary to demonstrate that a paradigm shift is needed in regards to how music ministry is managed. Often the music ministry in the local church fails to provide the structure and discipline needed to ensure success. If there are no accountability measures in place, participants are left to their own devices. If there are no guidelines for how the ministries are to function and operate, participants create their own rules. Where there are no requirements for participation or no clearly stated expectations, participants have no standard by which to adhere. The finding of this project will demonstrate that it is possible for one who is not formally trained in music to be successful in building and providing direction for music ministry. A music degree is a plus, but it is not a prerequisite. Strong organization and managerial skills are paramount and perhaps even more important. Spiritual maturity evidenced by a consistent and vibrant walk with Jesus Christ is non-negotiable.

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[12]Rick Warren, *The Purpose Driven Church*, 38.

There is an adage that says there is no "I" in team. The author believes such to be true as it pertains to structuring an effective music ministry. The model that is the subject of this project will demonstrate the necessity of building effective teams as part of the strategy for success. It is essential to remove any propensity for focus on performance and ensure that the ministry is not centered on any one person.

Most would agree that those in music ministry must adequately prepare in order to present during the worship service. Rehearsal is paramount. There is an old proverb that says, "Practice makes perfect." Not all agree, in practice that is, that spiritual preparation is even more important. Preparation for worship should include prayer, bible study and other acts of consecration. There should be a portion of the ministry's regimen that is designed to prepare the participants spiritually.

An effective and successful music ministry must be intentional about including initiatives that promote spiritual growth, encourage accountability and approach the ministry as a vehicle for worship. There must be a transition from a mindset that promotes and often encourages performance versus worship. This project will yield a tool that can be adapted by those with leadership responsibility for music ministry. While this model is not necessarily to be replicated, it should provide strategic direction for developing a model using similar practices in an effort to achieve similar effectiveness.

CHAPTER TWO

THE STATE OF THE ART IN THIS MINISTRY MODEL

In an effort to preview and survey the trends and practices in modern day worship and related music ministry, there were two foci. First, was the phenomenon called worship–what is it and what it is not? Second, was the consideration of historical and present day practices in worship as they pertain to music ministry and the significance of music ministry in worship. Ultimately, the goal of this work was to assess the impact of managing music ministry using a model that employs spiritual disciplines and business practices.

Texts such as renowned theologian Alexander Schmemann's *Introduction to Liturgical Theology* and *Liturgy and Life,* as well as Aidan Kavanaugh's *On Liturgical Theology* provided the underpinning for theological support for this project. Additionally, David Fagerberg's *What is Liturgical Theology,* also proved to be a valuable resource for theological support. Other core books include, but are not limited to: *The Liturgical Roots of Theology* by contemporary liturgical theologian Leonel L. Mitchell; *Liturgy and the Arts* by Albert Rouet; Simon Chan's *Liturgical Theology* and *Music and Theology* by Don E. Saliers.

To understand the evolution of worship, several texts were studied that provided historical perspective. Texts utilized include: *The Making of Jewish and Christian Worship* by Paul F. Bradshaw and Lawrence A. Hoffman; James White's *Introduction to*

Christian Worship and *Christian Worship Since the Reformation* by Susan White. These texts primarily focused on the trajectory of worship and its major influences. They describe the evolution of Christian worship and the impact of cultural and political influences. There is an old adage that says in order to understand the present, there must be understanding and appreciation for the past. In a quest to understand and contend with this phenomenon called worship in this modern time, a review of the past was essential.

Thus, additional books reviewed for historical perspective included: *Music and Worship in the Church* by Austin C. Lovelace and Williams C. Rice; Robert Webber's *Worship Old and New; Music in Worship* by Joseph Ashton and James F. White's *Introduction to Christian Worship.* White was instrumental in initiating major reform in worship practices, a major one being restitution of the centrality of the Word in worship. J. Wendell Mapson, Jr. chronicles the history of music in the black church and its evolution over the years in, *The Ministry of Music in the Black Church.* He particularly and skillfully addresses the African influence on music in the modern black church. Other contributions to the historical support for this project are *African American Christian Worship* by Melva Costen, *The Music of Black Americans* by Eileen Southern and James Abbington's *Let Mt. Zion Rejoice: Music in the African American Church.*

An initial area for consideration was to secure a working definition of worship – what it is and conversely what it is not. Texts such as Marva Dawn's *Reaching Out Without Dumbing Down: A Theology of Worship for This Urban Time*, *The New Worship* by Barry Liesch, David Peterson's *Worship in the New Testament,* Robert Webber's *Worship Old and New* and *Worship as Theology,* by Don E. Saliers provided insight on the theology of worship.

In the foreword to Marva Dawn's *Reaching Out Without Dumbing Down: A Theology of Worship for This Urban Time*, Martin E. Marty makes this striking observation of Dawn's work:

> She shows why it is urgent for worshipers to be evangelists, why those who would make the services of worship inviting have to do some inviting, have to make newcomers, strangers and shoppers at home. But once she gets them home to the house of God, she does not want them to be merely entertained or soothed: "Worship Ought to Kill Us." It ought to go against the "character of a culture that makes commodities of God and worship, that deals with God and humans in terms of chumminess and folksiness but never with awe – and thus seldom with power to liberate worshipers from the bonds of a binding and dulling culture."[1]

Bob Sorge, in *Exploring Worship,* provided definitions of worship and worship principles. Sorge speaks not only to the "why" of worship but also to the "how." Several other texts explored offered insight on how worship is defined and efficaciously executed including: *Worship: Adoration and Action*, edited by D. A. Carson; *The Dynamics of Worship* by James P. Gills, M.D. and Craig Douglas Erickson's *Participating in Worship.* Some common themes throughout these texts are that worship is participatory and engaging and relational. Gills described worship as "a romance with God, an idealistic adventure of the extravagant and the mysterious in the spiritual realm."[2] Marva Dawn in *Reaching Out Without Dumbing Down: A Theology of Worship for This Urgent Time,* poignantly refers to this as a method for keeping "God as the subject of worship."[3] Warren W. Wiersbe in *Real Worship, Playground, Battleground or Holy Ground*, explains why worship is important. According to Wiersbe, it is in worship that we make a

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[1]Marva Dawn, *Reaching Out Without Dumbing Down: A Theology of Worship for This Urban Time* (Grand Rapids, MI: William B. Eerdmans Publishing Company, 1995), xi.

[2]James P. Gills, M.D., *The Dynamics of Worship* (Tarpon Springs, FL: Love Press, 1992), 14.

[3]Dawn, xi.

declaration of what is really valuable to us. The value that one places on a person that they are in relationship with is evident by the time spent and the effort put into cultivating the relationship. It was discovered that worship is such a pervasive topic and there are a plethora of resources that exists. Some additional reading that informed this project as it pertains to defining and understanding worship include: *Called to Worship* by Vernon Whaley; *Changed in His Presence* by Sam Hinn; *Worship Matters: Leading Others to Encounter the Greatness of God* by Bob Kauflin; *Putting an End to Worship Wars* by Elmer Towns; *Worship as it is in Heaven*, by John Dickson and Chuck D. Pierce and John Randall Dennis' *Living Worship.*

Much consideration was given to the role of music in worship. Resources studied include: *Rekindling Your Music Ministry: A Guide for Congregations with Multiple or Alternative Worship Patterns* by Stacy Hood; *Church Music in Transition* by William L. Hooper; Barry Liesch's *The New Worship*; *Music and Worship in the Church* by Austin C. Lovelace and William C. Rice; *The Heart of the Artist* by Rory Noland; J. Wendell Mapson Jr.'s *The Ministry of Music in the Black Church;* Bob Sorge's *Exploring Worship; Sing With Understanding* by Harry Eskew and Hugh T. McElrath and James Abbington's *Let Mt. Zion Rejoice: Music in the African American Church.*

Hood's book deals with methods for making effective transition in music ministry and specifically addresses issues of worship versus performance. The text authored by Hooper as well as the one by Lovelace and Rice provided a historical view of music in the church. They both also unequivocally articulate that music is a very vital part of Christian worship. Liesch, in *The New Worship,* motivates the music minister to consider the biblical and theological foundations for the ministry of music.

Noland, in *The Heart of the Artist,* deals with prevalent issues in music ministry however more from the vantage point of the musicians or the artist as he signifies. Noland submits that those involved in music ministry must guard against issues such as jealousy, envy and stardom to achieve effectuality. He acknowledges that character flaws are commonplace among artists in music and arts ministries and are often tolerated for the sake of having someone to perform that function.

Abbington and Mapson address issues pertaining to excellence in music ministry and in particular in the African American church context. They provide a biblical perspective on worship and music and how the two intersect. Mapson not only addresses the inseparability of music and worship in the black church but poignantly addresses the significance of music to the totality of the black religious experience:

> When speaking of black religion, it may be an understatement to say that music has always been a necessary ingredient of the Afro-American. In this case, music has been more than a mere ingredient. It has been the yeast that has given shape, substance, and content to the black religious experience.[4]

Sorge makes an interesting observation in *Exploring Worship*. He remarks that although music and worship are intertwined and music is a vital component of worship, it is does not necessarily signify that worship is happening.

> We must remember, however, that music is a catalyst for worship – it in no way guarantees or even denotes worship. Some might complain, "I don't relate to all this emphasis on worship because I don't like to sing." Enjoyment of singing is entirely irrelevant to worship. Many people cannot 'carry a tune in a bucket', but they are adoring worshipers.[5]

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[4]Mapson, 11.

[5]Bob Sorge, *Exploring Worship* (Grandview, MO: Oasis House, 2001), 69.

A companion thought to this reasoning is that music is not necessary for worship to occur. Sorge so appropriately uplifts the Biblical passage of Luke 7 and cites truths about worship therein and that there is no evidence of music. Worship is not a musical activity but a function of the heart.[6]

Marva Dawn's book, *Reaching Out Without Dumbing Down: A Theology of Worship for This Urban Time,* provides tools and strategies for enhancing worship, particularly in regards to its music. Dawn proposes that "churches continually utilize fresh words and music to praise God" [7] but gets concerned that "so many new compositions dumb down our perception, knowledge and adoration of God."[8] She further explicates that modern day worshipers have a misconception about what constitutes authentic praise music.

> Some worship planners and participants think that to praise God is simply to sing upbeat music; consequently, many songs that are called "praise" actually describe the feelings of the believer rather than the character of God. In the extreme, a focus on good feelings distorts the truth of the gospel into a "health, wealth and victory" therapy. We must recognize this for the idolatry that it is. Centering on happiness makes us forget that the world gains redemption not through the Church's glory but through Christ's sacrifice and the suffering of God's people.[9]

Dawn cites that a common fault of music in worship is what she refers to as "synergism." She defines this as the practice of adding "our efforts to God's saving work."[10] She

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[6]Sorge, 69.

[7]Dawn, 87.

[8]Ibid.

[9]Ibid.

[10]Ibid., 171.

surmises that we did not choose God but rather God chose us. Such should be reflected in the music in the worship service.

Mapson's book, *The Ministry of Music in the Black Church,* was particularly apropos and relevant given the project focus on effective music ministry. Mapson vehemently advocates that music ministry should include a variety of music types and forms. He unequivocally states, "[T]he worship service should not be dominated by a single type of music."[11] He specifically recommends that the worship service in the African American church consist of hymns and spirituals as opposed to being dominated by gospel music. All music, according to Mapson, should be chosen with caution and assessed for theological correctness.

Melva W. Costen in her book, *African American Christian Worship,* attests to the importance of music in worship when she points out that one of the first published documents for worshipers in an African American church was a hymnal. It is through the texts of the songs that singers respond to or worship God. Because the nature of worship is relational, music becomes a major mode of communication during the worship experience. One's sorrow, hopelessness, despair or hope, joy and peace get expressed through the music. Therefore, music can be used as a conduit for expression of the related emotions to God.

Because this project examines effectiveness in managing music ministry, it was necessary to review literature on leadership. The books utilized to gain perspective on effective leadership included: two Rick Warren texts, *The Purpose Driven Church* and *The Purpose Driven Life; Sticky Church* by Larry Osborne; George Barna's *The Habits*

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[11]Mapson, 44.

of Highly Effective Churches; *The Winner's Manual* by Jim Tressel; Ken Blanchard's *The One Minute Manager*; John Maxwell's *The 21 Irrefutable Laws of Leadership* and *The 360 Degree Leader*. Additional resources pertaining to leadership that were explored include: an electronic article, *How Leaders Develop Leaders* by Eli Cohen and Noel Tichy, Bill Easum's article *Leadership Multiplication* and *Leadership Development: The Six Best Practices* and *Build a Better Leadership Pipeline* by Jay A. Conger and Robert M. Fulmer.

Warren's purpose driven church model is based on the premise that there are five purposes for Christ's church, one of which is worship. He outlines precepts for leading in an environment where the church or ministry focuses on health as opposed to growth. Warren subscribes to the idea that what is healthy will grow. Osborne, in *Sticky Church*, examines values and priorities that make a church/ministry "sticky" and a viable place for growth and maturity. George Barna describes a ministry as being effective when "lives are transformed such that people are constantly enabled to become more Christ-like."[12] He goes on to argue, "effective ministries foster significant and continual changes in how people live."[13]

Research Design: Qualitative, Quantitative and Mixed Methods Approaches by John Creswell proved to be a valuable resource in providing direction in selecting a research method, designing the research and implementing the design. Creswell suggests that the qualitative research method chosen is exploratory in nature and most appropriate when attempting to understand attitudes toward a particular phenomenon. An additional

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[12]Barna, Kindle e-book.

[13]Ibid.

valuable resource for the research portion of this project was *Quality Research Papers* by Nancy Jean Vyhmeister.

One of the early reading assignments for this program was *Studying Congregations: A New Handbook* edited by Nancy T. Ammerman, Jackson W. Carroll, Carl S. Dudley and William McKinney. Congregational study is essential to this project as it assumes the task of assessing the congregation's theology of worship and music. The emergence of practical theology has provided both vehicle and justification for describing where the congregation is and how its beliefs are formed.

> Practical theology as it is now being understood places high priority both on the facts of the situation in which a congregation finds itself and on the experience of the congregation. Describing the situation is part of theological reflection itself, not just a prelude to it.[14]

> Practical theology employs congregational study as an exercise in providing framework through which to observe the congregation in its environment. Description of the environment is not something extrinsic to the theological process, but is deeply part of it.[15]

Several websites proved to be insightful in terms of highlighting items for consideration regarding management of music ministry. They include: Enabling Creative Ministry: 12 Marks of an Effective Music Ministry (http://insideoutmusic.blogspot.com), The Black Church Music Ministry Project: 5 Critical Criteria for an Effective Music Ministry Leader (http://bcmmp.org/blog/?p=128), Effective Music Ministry Leadership (http://www.ehow.com/way_5506781_effective-music-ministry-leadership.html),

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[14]Robert J. Schreiter, "Theology in the Congregation: Discovering and Doing," in *Studying Congregation: A New Handbook,* eds. Nancy T. Ammerman, et al., (Nashville, TN: Abingdon Press,1998), 25.

[15]Ibid., 26.

Leadership for Those in Music Ministry (http://christianmusic.about.com/cs/freeecourses/a/aalessonlead.htm), Effective Music Ministry: Moving Your Music to the Next Level (http://effectivemusicministry.com/), How to Build a Church Music Ministry (http://ministry127.com/music-ministry/how-to-build-a-church-music-ministry) and Building and Leading a Music Ministry (http://www.willowcreek.com/docs/pdf/BuildingandLeadingaMusicMinistry.pdf) Common and recurring themes through these sites are the necessity of organization, planning and preparation, theological soundness of music, importance of prayer as a key element, strong leadership and commitment to excellence.

The researcher and her team of contextual associates have worked over the last 13 years to build what is hypothesized to be a viable and effective music ministry. The word "effective" in the context of this project points to a condition in which lives are transformed and positively impacted. Transformation includes changed behavior, new habits, relinquishing of old habits and new levels of spiritual maturity. Positive impact means that people become engaged in worship through the ministry of music and are inspired, not to spectate, but instead to worship.

CHAPTER THREE

THEORETICAL FOUNDATIONS

> God can use music to sweep away people's fears and doubts and open their hearts to His truth, bring them into the intimate communion of worship. – John Dickson and Chuck D. Pierce, *Worship as it is in Heaven*

Every study starts somewhere and is based on something. In the broadest sense, everyone does research.[1] That is, everyone gathers information, tests it against experience, and responds to the information gathered in a way that seems appropriate.[2] This study looks at information gathered from ministry participants and congregational members and attributes the response to the effect of a hybrid business/spiritual management tool for music ministry. The process has been underscored by establishing a basic understanding of key concepts and definitions and by establishing a connection to existing knowledge. A hypothesis was formed and expectation about outcome was specified.

A theoretical framework upon which the project is based will aid the reader in grasping the reason the research problem that is under study exists. Foundational reinforcement is critical to building and supporting any case or argument. This project requires the sufficient underpinning of biblical, historical and theological foundations. The author provides exegesis of Old and New Testament scripture for biblical support

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[1]Nancy T. Ammerman, "Introduction," in *Studying Congregations,* eds. Nancy T. Ammerman, et. al., (Nashville, TN: Abingdon Press, 1998), 10.

[2]Ibid.

of the project. The biblical foundation assists in establishing a working definition of worship and understanding the relationship between worship and music. Specifically the chosen scriptures give definition and depiction of the concept of worship. The Old Testament text is 2 Chronicles 5:13,14. It provides a demonstration of the power that can occur when musicians and singers worship God.

> We need only turn to the Scriptures to find instances in which the mighty, powerful presence of God actually did dwell among His people to discover what an awesome experience it really was. One such example was the glorious dedication ceremony of the Temple of Solomon. One wonders if the singers and musicians realized that day what was about to happen as they took their positions on the Temple area.[1]

The impact of the ministry of singing and playing instruments in this pericope was so powerful that the priests could not stand on their feet to minister.

The New Testament scriptures are John 4:22,23. This text denotes a paradigm shift in worship. At this point in biblical revelation, there becomes less focus on the place of worship and more focus on the relationship necessary for worship. Finally, the biblical foundation portion of this work will show a comparison and contrast between Old and New Testament descriptions and requirements for worship.

For further foundational support, the author examines the history of worship in the Christian church, the history of music and worship, and the history of worship and music in the African American church. There is close examination of the evolution of worship and music as well as the political and social influences on worship. People as well as practices perpetrate said influences. The author examines the uniqueness and

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[1]David E. Fischer, *Experiencing God's Power in Worship* (New Kensington, PA: Whitaker House, 1998), 58.

evolution of the music as well as the various genres of music commonly utilized in the African American church.

Finally, the author forms a theological perspective for the project by examining the theology of worship and the theology of music. Theologians study God and God's relationship to humanity. Theologians also study humanity's response to God, which is worship. The author discusses the dialectical relationship between worship and theology and examines diverse views concerning which informs the other. Prominent 20th century theologians Alexander Schmemann and Aidan Kavanaugh are cited along with Soren Kierkegaard's view on worship as performance.

Christian worship is primarily characterized by song and music. Music ministry has historically been an integral part of worship thus it is necessary to examine it from a historical perspective. Music chosen for worship should be biblically based. Consideration for music selected for worship must go far beyond consideration of musical ability. The author discusses the premise that often one's theology is shaped by music. Therefore the music must be theologically sound. The following provides biblical, historical and theological foundational support for building a case for effectiveness in managing music ministry.

BIBLICAL FOUNDATION

The Biblical foundation for a solution to the accountability, integrity and performance problems in music ministry lies in scripture passages that focus on the phenomenon known as worship. Specifically this project will utilize, as foundational support, texts that define and depict worship. The Old Testament text reveals the impact, power and necessity of worship with temple as its focal point. The New Testament scripture provides a working definition of worship as a lifestyle rather than being focused on a place or event. Effective music ministry's targeted objective must be worship. Otherwise, only performance ensues.

Worship is a dominant theme throughout biblical literature. Scripture reveals and confirms the prevailing truth that humankind was created to worship God. As early as the biblical account of the creation story, it is evident that God desires a relationship with humanity. Worship sets the context for that relationship. Worship is the space provided for the encounter between divinity and humanity.[2]

> It [worship] is a term used to refer to the act or action associated with attributing honor, reverence, or worth to that which is considered to be divine by religious adherents. Christian worship is often defined as the ascription of worth or honor to the triune God. Worship is more fully understood as an interrelation between divine action and human response: worship is the human response to the self-revelation of the triune God.[3]

Scripture gives cursory accounts of occurrences in worship. In the Old Testament, they include animal and other types of sacrifices, as well as prayers and incense offerings.

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[2]Samuel Pagan, "Ezra, Nehemiah and Chronicles," in *Chalice Introduction to the Old Testament,* ed. Marti J. Steussy (St. Louis, MO: Chalice Press, 2003), 122.

[3]C. Brand, et al eds., *Holman Illustrated Bible Dictionary* (Nashville, TN: Holman Bible Publishers, 2003),1686.

What went on in the local sanctuaries and in the Temple was probably so familiar a part of life that it was unnecessary to spell it all out in detail.[4] There is an account of scripture in the Old Testament that seems to provide an appropriate biblical foundation for this case. It is found in 2 Chronicles 5:13-14. This pericope represents the climax of Solomon's construction of the Temple and the worship that followed the processional into the Temple. For that matter, it is the moment David's preparations and instructions throughout 1 Chronicles have anticipated.[5]

> The trumpeters and singers performed together in unison to praise and give thanks to the LORD. Accompanied by trumpets, cymbals, and other instruments, they raised their voices and praised the LORD with these words: "He is so good! His faithful love endures forever!" At that moment a cloud filled the Temple of the LORD. The priests could not continue their work because the glorious presence of the LORD filled the Temple of God. (2 Chronicles 5:13,14 NLT)

The Temple plays an important role in the life of the people of Israel. It has political and artistic relevance as well as relevance for worship by the religious community. The Temple signifies a residence; and when used with the name of the deity, it indicates that the building is conceived for that deity.[6] The Temple is the house of God. It is a sacred place where sacred acts are performed. Additionally, it is a place that is associated with purity. The center of the Temple was not accessible by ordinary persons. Only the priest was allowed to enter and only once per year.

> The purity of the sacred center involved physical cleanliness as well as moral perfection. The Psalmist who expressed the need for "clean hands"

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[4]John W. Drane, *Introducing the Old Testament* (Oxford, ENG: Lion Publishing, 2000), 317.

[5]Paul K. Hooker, *First and Second Chronicles* (Louisville, KY: Westminster John Knox Press, 2001), 133.

[6]David Noel Freedman, ed., *Anchor Bible Dictionary,* Vol. 6 (New York, NY: Doubleday, 1992), 352.

> and a "pure heart" in order to ascend to the Temple Mount (Ps. 24:3-4) points to the cosmic center of the moral center.[7]

The primary function of the Temple is the worship of YHWH, an assured offer of the liturgic presence of YHWH.[8] The criticality of this worship is that it is exclusive. Israel is expected to have an allegiance to YHWH and to serve no other god. Worship in Israel is the presentation and address of all life to this single loyalty, to the God who summons, forms, rescues and commands Israel.[9] It is an enactment of the covenantal relationship between YHWH and YHWH's people. The act of worship is itself the transaction whereby this relationship that defines both parties is reconstituted, again and again, in decisive ways.[10]

Not only is exclusivism required in this covenantal relationship, but holiness and purity is required as well. Israel is to be holy because the Lord God is holy. Holiness in this context denotes being totally committed and dedicated to YHWH. The priests are charged with establishing and maintaining a community of holiness and purity. Israel in worship seeks to confirm itself to that character of YHWH in order that YHWH can be presence in the community.[11]

2 Chronicles chapter 5 depicts that Old Testament worship is characterized by offerings and utterances. The presentation of something of material value is understood

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[7]Freedman, *Anchor Bible Dictionary,* 360.

[8]Walter Brueggemann, *Reverberations of Faith: A Theological Handbook of Old Testament Themes* (Louisville, KY: Westminster John Knox Press, 2002), 207.

[9]Walter Brueggemann, *Worship in Ancient Israel: An Essential Guide* (Nashville, TN: Abingdon Press, 2005), 7.

[10] Ibid., 9.

[11] Brueggemann, *Reverberations of Faith*, 236.

as a response of the community to the reality of YHWH, to the gracious sustenance assured by YHWH, and to the powerful interventions YHWH has taken in forming and summoning the life of Israel.[12] Offerings are material and tangible. Utterances, most often in the form of singing, are intangible responses to YHWH and are referred to by Walter Brueggemann as "acts of remembering that is implicitly an act of hope." [13] The hope is that YHWH will in the future, as in the past, continue to demonstrate goodness. Israel's most characteristic utterance in worship is praise, the exuberant rhetorical act of gladly ceding one's life and the life of the world over to YHWH in joyous self-abandonment.[14]

The praise utterance has two parts: a summons to praise and indication of a reason to praise. The summons or invitation to praise is directed to the singing community. In the utterance of the name of the one to be praised, the singing community calls to mind and evokes all that the name entails of the blessing of creation and wonders of historical deliverance.[15] The second element of praise denotes the reason to praise usually by providing details of the character of YHWH or some specific acts of YHWH. Utterances or singing, "magnifies YHWH, that is, it makes God bigger."[16]

It is in this place, this Temple and house of God that all of Israel had gathered according to Solomon's instruction, if not physically certainly symbolically. The Levites

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[12]Brueggemann, *Worship in Ancient Israel*, 20.

[13]Ibid., 39.

[14]Walter Brueggemann, "Praise and the Psalms: A Politics of Glad Abandonment," in *The Psalms & the Life of Faith,* ed. Patrick D. Miller (Minneapolis, MN: Fortress Press, 1995), 112-132.

[15]Brueggemann, *Worship in Ancient Israel*, 43.

[16]Ibid., 45.

and priests and tribe leaders were present to both witness and celebrate the completion and dedication of the Temple. They offered sacrificial offerings in such numbers that they could not be counted. The priests brought the Ark of the Covenant into the Temple and placed it in the inner sanctuary known as the Most Holy Place. The ark in the center of the Temple stands as a symbol of the grace and demand of God at the center of Israel's religious life.[17]

The Chronicler makes reference to the poles, the method by which the ark was transported. The poles were necessary because the ark was not to be touched by human hands. During a processional led by King David, Uzzah and his brother Ahio were guiding the oxen driven cart that carried the ark. The oxen stumbled and Uzzah put his hand out to steady the ark. Uzzah was immediately struck dead for violating the law by touching the ark. In an effort to avoid making the same mistake, the Levites were careful to transport the ark this time in a manner congruent with Levitical law.

By bringing the ark into the Temple he has built, Solomon finished what David had begun.[18] The musicians and singers were gathered there and began to praise and give thanks to God. They played cymbals and harps and lyre as well as trumpets and other instruments. They made declarations of the Lord's goodness and faithfulness. As they praised, the Temple was filled with a cloud of the glory of the Lord.

The processional of the Ark of the Covenant culminated in a celebration known as the Festival of Booths, which occurred in the seventh month. It is a celebration of

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[17]Hooker, 135.

[18]Steven S.Tuell, *Interpretation First and Second Chronicles* (Louisville, KY: John Knox Press, 1989), 130.

thanksgiving for the harvest. While it is a festive celebration, it is coupled with the reading of the law. Thus worship and the law were linked together.

> That Solomon's Temple should be dedicated during this festival of the law may seem strange at first. We tend to separate right worship and right action, as though the pursuit of social justice and the celebration of God's grace were two different, distinct spheres of action. In Scripture, however, these realities are always held together. So, in Psalm 24:4, the ones who may ascend to the Lord's Temple to worship and receive blessing are "Those who have clean hands and pure hearts, who do not lift up their souls to what is false, and do not swear deceitfully."[19]

Like David's processionals, Solomon's involved giving of animal sacrifices. David's sacrifice was no comparison to Solomon's in terms of numbers. Solomon offered so many sheep and oxen they could not be counted. Solomon's tremendous wealth, and the wealth of his kingdom was once again used in service to the Lord.[20] God had given Solomon great wealth because when God asked Solomon to articulate his desire, Solomon asked for wisdom and knowledge in leading the people. Because Solomon's greatest desire was to help the people and not for personal wealth and gain, God gave him wisdom plus wealth. In this processional, Solomon gave back to God out of that wealth.

The Chronicler is careful to note that the Levites and the priests are the liturgical leaders and bearers of the ark as it makes its final journey into the Temple.[21] The leaders of the tribes and families are there as well. Thus all of Israel is represented if not literally, then figuratively and symbolically. This act of bringing the Ark of the Covenant into the Temple refocuses the people of Israel on God and the Temple, which houses God's symbolic presence.

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[19]Tuell, 130.

[20]Ibid.

[21]Hooker, 134.

> The ark of the covenant had great importance in the lives of the people of Israel. It also came to play an important part in the worship of the Temple at Jerusalem. The liturgy contained within Psalm 132 suggests that in a covenant renewal ceremony the ark would be paraded through the streets of Jerusalem, before returning to the Temple as a sign of God's renewed and lasting presence with the nation.[22]

It was a time for reunification.

Again, the Chronicler makes note that the liturgical leaders are present during this time of worship. It would stand to reason that they would be present and that there presence would be significant. Their ministry of singing and playing instruments before the ark is impactful. The ministry was of such impact that the glory of the Lord filled the Temple and the priest could not complete their duties. This is an occasion of worship; indeed, it is one of those rare moments when human and divine meet in the rarefied atmosphere of holiness.[23]

The lyrics of the song sung and played by the singers and musicians are similar to those used by the singers who prepared to battle the armies of Ammon, Moab and Mount Seir under the leadership of King Jehoshaphat.

> He is so good! His faithful love endures forever. (2 Chronicles 5:13 NLT)
>
> Give thanks to the Lord; his faithful love endures forever. (2 Chronicles 20:21 NLT)

In both instances, the lyrics make reference to and give thanks for the faithfulness of God. In 2 Chronicles 5, it was immediately following that declaration that the Temple was filled with the presence of the Lord. In 2 Chronicles 20, the result of the declaration

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[22]Drane, 57.

[23]Hooker, 136.

was that the enemy armies started to fight each other. In both cases, something miraculous happened when praise and thanksgiving was given to God.

The occurrence of the cloud filling the Temple was not something new. When Moses setup the tabernacle and placed the Ark of the Covenant there, the presence of the Lord filled it. Moses was unable to enter the tabernacle as long as the cloud hovered over it. This presence is referred to as the "glory of the Lord."

> Indeed the word "glory" in Hebrew may also be translated "weight" or "heaviness." The sense here is that the very air of the Temple seems full, heavy, weighted with a charged presence. Israel of the Chronicler's day would never have taken the position – and the Chronicler himself specifically denies it in 2 Chronicles 2:6 and 6:18 – that God is housed or contained within the Temple. At the same time, however, the Chronicler and his people would have affirmed that the atmosphere was laden with an intensity that bespoke God's holiness and presence.[24]

This incident was reminiscent of what Moses experienced and was indicative that God was again on the threshold of something great.

The Chronicler reveals that there is a collaborative link between liturgy, worship and God's presence. By making explicit that the glory of God does not fill the Temple until the Levites have celebrated the liturgy, the Chronicler inseparably connects liturgy and worship with the experience of God's presence.[25] Additionally, the community of faith is a necessary component. God's presence is encountered in the context of the gathered community of faith, offering itself in "praise and thanksgiving."[26] God inhabits the praises of God's people and God's presence is experienced in a powerful manner.

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[24]Hooker, 137.

[25]Ibid.

[26]Ibid., 134.

For the Chronicler, it is clear that the Temple is the place where God chose for God's people to worship. Therefore a God-centered, worship-centered life should have the Temple as its focal point.[27] The Chronicler emphasizes Jerusalem's claim as the sole legitimate center of worship and works hard to show that the policies of the new priestly worship are continuous with those of the house of David implying that they inherit the authority of David's house.[28]

This pericope sheds light on a possible shift to egalitarianism in Temple worship. The role of the musicians and singers was as pivotal as that of the priests and prophets and others who were the traditional leaders. It was clearly the combination of all components that culminated in the revelation of God's presence. While the role of the traditional leaders was paramount, the absence of musicians and singers may have resulted in a different outcome.

Music was an important element of worship as reflected throughout Old Testament scripture. God's holy character found its natural response in this kind of worship (Psalm 22:3), and the awareness of God's presence most naturally led to worshipping with "glad songs of praise." [29] Without music, one must wonder if proper and appropriate praise could occur.

The book of Psalms was the songbook used in worship during Old Testament times. One finds basic themes concerning worship in the Psalms. There were Psalms for

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[27]Fook-Kong Wong, "1 and 2 Chronicles," in *Global Bible Commentary,* ed. Daniel Patte (Nashville, TN: Abingdon Press, 2004), 126.

[28]Pagan, 124.

[29]Drane, 319.

entering the temple, psalms concerning sacrificial offerings, psalms for special occasions and psalms of thanksgiving, remembering, instruction and prayer.

> But whatever their form, the psalms provide an invaluable glimpse into the way God was worshipped in the Temple at Jerusalem in the period before the exile. Sometimes we see individuals at worship. In others, we can catch sight of great national occasions involving the whole community. Some psalms center on the king and God's promises to the royal family of David.[30]

There is seemingly a psalm for every occasion.

Old Testament scripture, as is evident in this text in 2 Chronicles 5, articulates the importance of worship in the Temple. God gave worship to Israel as the means to express its relationship to God.[31] This worship included a sacred enclosure (the tabernacle and later the Temple) with its sacrifice and ritual and sacred priesthood.[32] The place of worship is identified as an important component of worship. It is important to note that worship in the Temple was sacred and only those called by God could be involved in the ceremonies. Not just anyone could be a priest, only the Levites.[33]

Worship in the New Testament is radically different. Worship is no longer defined by a place but rather is defined by a person, namely Jesus Christ. New Testament believers live in the fulfillment of the sacrifice of the Lamb of God who takes away the sin of the world.[34] Animal sacrifices are no longer necessary because Jesus made the

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[30]Drane, 319.

[31]Robert E. Webber, *Worship Old and New* (Grand Rapids, MI: Zondervan, 1994), 33.

[32]Ibid.

[33]Ibid., 34.

[34]Allen P. Ross, *Recalling the Hope of Glory* (Grand Rapids, MI: Kregel Publications, 2006), 199.

ultimate and final sacrifice. His death was the substitutionary atonement.[35] Jesus' death atoned for humanity's sins; it also redefined worship.

One New Testament pericope that provides evidence that worship has been redefined is found in the gospel of John, Chapter 4, verses 22 and 23.

> Yet a time is coming and has now come when the true worshipers will worship the Father in spirit and truth, for they are the kind of worshippers the Father seeks. God is spirit, and his worshippers must worship in spirit and in truth. (John 4:22,23 NIV)

This text reveals Jesus as the target of worship and provides further foundational support for this case.

> Jesus was no ordinary prophet for his words had an authority never heard before and his works authenticated his message. And such authentication was necessary, for his message revealed, among other things, that he was both the means and the object of true worship.[36]

John chapter 4 records that Jesus leaves Judea en route to Galilee and passes through Samaria. Most Jews tried to avoid contact with Samaritans, even though passing through Samaria was the shortest route between Judea and Galilee, so this was an unusual journey for Jesus to make.[37] He was fatigued and thirsty and stopped at Jacob's well. Jesus being weary and thirsty confirms the humanity of the one who will, in this conversation, eventually claim divinity.[38] Soon a Samaritan woman appears at the well and Jesus asks her for a drink of water. That he speaks to the Samaritan woman as he

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[35]David Peterson, "Worship in the New Testament," in *Worship: Adoration and Action,* ed. D.A. Carson (London, ENG: Zondervan and Hodder & Stoughton, 1993), 56.

[36]Ross, 373.

[37]Gail R. O'Day and Susan E. Hylen, *John* (Louisville, KY: Westminster John Knox Press, 2006), 51.

[38]Charles H. Talbert, *Reading John: A Literary and Theological Commentary on the Fourth Gospel and the Johannine Epistles* (Macon, GA: Smyth and Helwys Publishing, 2005), 118.

does is startling to her on at least two counts: (a) he is a man and she is a woman, and (b) he is a Jew; she is a Samaritan. [39] Typically Jews had no dealings whatsoever with Samaritans, and men typically did not have public conversations with women, not even their wives.

It was not by accident that Jesus met this woman at a well. A well or spring (like a gate of a city) was in the ancient world a place of encounter.[40] In this pericope, the well proved to be a place of divine and prophetic encounter. This encounter would mark a turning point in the approach to worship. A well in a place of desolation can be life changing, the literal difference between life and death. It is precisely the kind of difference, which Jesus was telling the woman he could make in her life.[41]

The conversation between Jesus and the woman begins in a way that appears quite ordinary.[42] Jesus, obviously tired from his journey, asks the woman for a drink of water. The woman asks Jesus why he was asking her for a drink. Jesus does not see the situation as the woman does, however, and so disregards the woman's protest of the impropriety of the situation.[43] Jesus shared with her that she should actually be asking him for water as he can give her water that will prevent her from ever being thirsty again.

> The woman's first response to Jesus is much like that of Nicodemus. Just as Nicodemus responded on the literal level to talk of new birth, she thinks Jesus speaks of physical water and asks how he can obtain it without a

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[39] Talbert, 118.

[40]Gerald L. Borchert, *The New American Commentary, John 1-11* (Nashville, TN: Broadman and Holman Publishers, 1996), 202.

[41]Ibid., 207.

[42]O'Day and Hylen, 52.

[43]Ibid.

> bucket. She even questions the veracity of what Jesus has said – he has no bucket; how can he offer water?[44]

He indicated that He was in all actuality offering her living water or a gift of life.

The woman is amazed by this metaphorical discussion of water. It is not clear that she understood totally but she did recognize that this living water was something she needed. She asked Jesus to give her some of the water he mentioned so she would never thirst again.

Jesus then made another request; this one is as peculiar and obscure as his initial request. Jesus asked the woman to go get her husband. When she replied that she did not have a husband, Jesus confirmed her response and told her that she has had five husbands and that she was not married to the man she was living with at the time. This response is often interpreted as Jesus pronouncing judgment on the woman. It could actually be that Jesus is demonstrating his deity to her and that he has the ability to tell her about her situation without having heard it from her. She proclaimed that he must be a prophet. Because she knows Jesus to be a prophet, she immediately begins to talk with him about important theological issues.[45] She then talks to him about worship.

One major point of contention between Jews and Samaritans was regarding the appropriate place for worship. The woman asked Jesus why the Jews claimed that Jerusalem was the only place for worship while the Samaritans claimed the only place for worship was Mt. Gerizim, where her ancestors worshipped. She hopes that Jesus will be

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[44]O'Day and Hylen, 52.

[45]Ibid., 54.

able to help her resolve a religious question that is key to her identity as a Samaritan: the proper location to worship God.[46] Jesus responded to her with a redefinition of worship. In addressing the Samaritan woman's comments about the appropriate place of worship, Jesus shifts the focus to the more fundamental question of how to worship God acceptably.[47]

Jesus was, in this discourse, very intentional not to argue with the woman at the well about the place for worship. Instead, he assumed the position of instructor.

> If Jesus had entered the age-old argument of which was the "right" Temple (like our arguments about the "right" church), the woman would not have had to face herself and her sin. He turned the conversation away from place of worship to nature of worship. In doing so, he modeled a correct evangelistic perspective.[48]

The time had arrived for a shift in how worship should happen. Jesus began by indicating, yet a time is coming and now is." Some translations read, "The hour is coming." The hour is coming is a way of speaking of the imminent eschatological transformation of human worship, which Jesus says in v.23 has already come.[49] Jesus was saying that the fulfillment of time had arrived.

> In John, the "last things" (eschatology) are not solely defined by the progression of time; believers do not have to wait until some distant future to experience the "last things," the fullness of God's kingdom. Johannine eschatology holds present hopes and future expectations together through the incarnate presence of God in Jesus.[50]

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[46]O'Day and Hylen, 54.

[47]Peterson, "Worship in the New Testament," 63.

[48]Borchert, 208.

[49]Robert Kysar, *Augsburg Commentary on the New Testament John* (Minneapolis, MN: Augsburg Publishing House, 1986), 66.

[50]O'Day and Hyler, 54.

Jesus was introducing the concept that the method of relating to God was changing. Worship in "the hour" will be worship not defined by a particular place, but will be worship "in spirit and in truth," worship shaped by God's own character.[51] True worshipers will now worship in spirit and in truth, meaning that the revelation in Christ creates new possibilities for worship.[52]

Interestingly, the focus of worship was previously on the place, something that could be seen and touched. It then shifted to be relative to the unseen, spirit and truth. There was in fact a totally new and different approach to worship. Jerusalem would no longer be considered the place for worship. In fact, worship would not be confined to a place at all. Worship would no longer have the restrictions of the past. Worship would not be ritualistic or routine, but instead relational and reflective. Jesus shifted the focus from the place of worship, which was such an issue between Jews and Samaritans, to the manner of worship.[53]

Jesus not only said that a shift was imminent for the manner of worship, but Jesus also defined how one would recognize the true worshipper. He said the true worshiper would be the one who worships in spirit and in truth. The word "true" in the expression "true worshipper" means "real and genuine," in contrast with the symbolic and typical.[54] Worship in ancient Israel was not false, but it was ritualistic. Samaritan worship, on the

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[51]O'Day and Hyler, 54.

[52]Kysar, 66.

[53]David Peterson, *Engaging With God, A Biblical Theology of Worship* (Grand Rapid, MI: William B. Eerdmans Publishing Company, 1993), 98.

[54]Ibid.

other hand, was false. The true worshipper is the type of worshipper that the Father desires. The true worshippers will be the ones who relate to God through Jesus Christ.[55]

Jesus' mandate was that worship be done in spirit and in truth. No other method would be deemed acceptable.

> Both of these aspects of worship reflect important themes in this Gospel and both are repeated in v.24 so that the point cannot be missed. God is spirit and not flesh. The worshipers envisaged here are born of the Spirit. Thus their worship participates in the revelation of divine reality. Likewise these worshipers participate in the divinely revealed reality of truthfulness or steadfastness/dependability, a category that epitomizes the way God reveals the divine reality to human beings.[56]

Worship is possible by having the indwelling spirit of God. Worship is possible by having knowledge of the truth, namely Jesus Christ. Worship results in an encounter of a revelatory nature with God because of having a personal relationship with Jesus Christ and an indwelling of the Holy Spirit.

The place of worship is still important, however, not in the manner in which we have become accustomed to thinking about a place.

> In effect, the exalted Christ is now the 'place' where God is to be acknowledged and honoured. He, rather than a renewed Temple in Jerusalem or on some other holy mountain, is the 'place' of eschatological pilgrimage for all the nations.[57]

Jesus replaces the Temple and becomes the meeting place. In His own person and in His saving work He does all that the Temple was meant to do for Israel and for the nations in the prophetic view of End-time.[58] The heart of the believer also becomes the "place"

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[55]Peterson, *Engaging with God*, 99.

[56]Borchert, 207.

[57]Peterson, *Engaging With God*, 100.

[58]Ibid., 102.

where worship happens because that is where God is present. Worship is not dependent upon the place in the literal sense, but is a lifestyle and is a vital component of a personal relationship with Jesus Christ.

In the same way that Old Testament worship celebrated the Exodus event, New Testament worship proclaims the story of the second Exodus – Christ's leading his people out of their bondage to sin.[59] The events of Jesus' death and resurrection produced a worship response that stressed the destruction of the powers of sin and death.[60] In His death, all promises of the Old Testament worship are fulfilled. Jesus proclaims himself – his lordship, his place in the kingdom, his place in the revelation of God in history – as superior to everything before him.[61]

The study of worship in the New Testament is more difficult and complex than a study of worship in the Old Testament because of the fragmentary nature of the sources.[62] Descriptions are varied and dispersed throughout the New Testament. The description in John 4:23 makes a claim that there has been a paradigm shift and a phenomenon heretofore referred to as true worship has emerged.

True worship requires faith in God through Jesus Christ. Faithful believers have always proclaimed their faith through their worship and service.[63] We identify this in Old Testament scripture and also in New Testament scripture. In Old Testament

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[59]Webber, 42.

[60]Ibid., 43.

[61]Ibid., 42.

[62]Ibid., 41.

[63]Ross, 299.

scripture, the rituals including animal sacrifice and covenant signs, were to serve as a witness of faith. For the New Testament believer, signs and rituals, such as baptism and communion, exist as well to serve the same purpose. In both cases, if faith does not accompany the signs and rituals, they mean nothing at all. It is faith that keeps acts of worship from being meaningless and promotes the true worship noted in John 4:23.

True worship requires confession of sin. Worshipers are not perfect nor without sin. They are, however, obligated to confess sin. Old Testament scripture depicts this concept.

> The Israelites knew this. They knew that because God's requirement of holiness and righteousness were so high, whenever they wished to enter his Holy Place they first had to deal with their faults and their failures. They knew that no matter how hard they tried to live righteously, they had not done all that they should have done and they had done things they should not have done. If anyone, even the best of them was going to enter God's presence to worship, there had to be a provision for forgiveness.[64]

New Testament scripture also teaches us that sin disrupts worship and true worship requires confession of sin. Jesus himself told people to take care of their sins before trying to bring gifts to God.[65] Forgiveness of sin is available because of the work of the cross, however confession of sin is necessary. The woman who met Jesus at the well in John chapter 4 had to confess her sin before she could grasp the concept of true worship.

True worship requires holiness. This is evident in Old Testament scripture as well as in New Testament scripture. The Israelites were expected to perform purification and cleansing rituals before entering the sanctuary. Accordingly, if there had been any

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[64]Ross, 302.

[65]Ibid., 303.

defilement or common uncleanness, even if unavoidable, a ritual purification was necessary before worship could begin.[66] New Testament believers no longer are expected to do ceremonial cleansing outwardly but are expected to be holy as God is holy. This means that any worldly defilement of body, spirit, or mind, even if through simple contact with the world system, is incompatible with the holiness of God and interferes with the purity of worship.[67]

The Johannine discourse of the encounter between Jesus and the woman at the well concludes with the woman becoming a witness to the city about her encounter and her lesson on worship. For most readers, the most memorable moment of the many in the encounter is likely Jesus' revelation of himself as the source of "living water" and his confident assertion that God is not concerned with the place where worship takes place, but with the spirit in which that worship is offered.[68]

Worship in both the Old and New Testament is characterized by offering sacrifices as evidenced in the scriptures that provide support for this case. In the Old Testament, the sacrifices were dead ones. In the New Testament, worship requires sacrifice of a different kind. A personal relationship with Jesus Christ is required and acceptable worship is that which happens in spirit and in truth. Worship is defined by relationship rather than ritual. We no longer sacrifice animals but are instead called to offer ourselves as a living sacrifice unto God. The act of offering oneself to God in worship is essential.

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[66]Ross, 304.

[67]Ibid.

[68]Janeth Norfleete Day, *The Woman at the Well: Interpretation of John 4:1-42 in Retrospect and Prospect* (Netherlands:Koninklijke Brill, 2002), 53.

Worship is a lifestyle and is neither a performance nor an event. Therefore music ministry must make worship its target. As evidenced in the John 4 text, God wants true worshipers. Thus the goal of music ministry must not be to merely produce good performers, faithful choir members or great singers. The goal must be to produce worshipers who worship appropriately as Jesus instructed the woman at the well. A focus on worship is foundational as a solution to problems in music ministry being addressed in this case.

THEOLOGICAL FOUNDATION

> Worship is the response of the creature to the eternal.
> Evelyn Underhill, *Worship*

> Theology without music is 'tinkling brass' and music without theology is 'vain repetition."
> Robin A. Leaver, *Music and Theology*

The quest for a theological foundation for this project leads to an exploration of the theological perspectives concerning worship and music. Theology is generally understood to be the construct of beliefs and practices based on biblical texts and tradition. Theologians study God and God's relationship to humanity. This project will examine humanity's response to God or the phenomenon known as worship. This project also surveys the theology of music and its interconnectedness to worship.

C. Welton Gaddy states, "Worship is a gift between lovers who keep on giving to each other."[69] In genuine worship, God is the subject and worship happens because God calls us. There is reciprocity in that God calls and we respond. Our response is worship. There is a void in our lives that can only be filled by worshiping God. How few people understand and accept man's intrinsic need to worship God.[70] Only as we acknowledge the emptiness that cries for worship, can the constant unrest within us be settled.[71]

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[69]C. Welton Gaddy, *The Gift of Worship* (Nashville, TN: Broadman Press, 1992), 11.

[70]James. P. Gills, *The Dynamics of Worship* (Tarpon Springs, FL: Love Press, 1992), 8.

[71]Ibid.

It is absolutely essential that the Church keep God as the subject of worship since to be Christian means to believe that the God revealed in Jesus Christ is everything to us – Creator, Provider, Sustainer; Deliverer, Redeemer, and Lord; Sanctifier, Inspirer and Empowerer.[72] Worship is the means by which we show reverence and give homage to God. God determines worship and God is the audience.

> The word *worship* comes from the Old English roots *weorth,* meaning "honor" and "worthiness" and *scipe*, signifying "to create." Of course we cannot "create" God's honor because it is inherently God's, but we do devise ways to honor God that bespeak his worthiness, all the while recognizing that our attempts are inadequate, that we will never duly laud the Trinity until we join the saints and angles in perfectly glorifying God forever.[73]

Thus to say that we give God "honor" is actually a misnomer as honor is already intrinsic to God. We acknowledge God and perform acts that honor God but honor is not ours to give.

Liturgical theology is to be adjudicated as we examine the theology of worship. What was called liturgics in the religious schools was usually a more or less detailed practical study of ecclesiastical rites, combined with certain symbolical explanations of ceremonies and ornaments.[74] This previous approach was focused on the mechanics associated with worship rather than worship as a living organism in the life of the believer. In modernity, liturgical theology assumes a more comprehensive approach.

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[72]Dawn, 76.

[73]Ibid., 77.

[74]Alexander Schmemann, *Introduction to Liturgical Theology* (Crestwood, NY: St. Vladimir's Seminary Press, 1966), 9.

The liturgical movement has had a different visage based on whether its emergence was in an Orthodox, Catholic or Protestant setting. The unifying reality is that the liturgical movement meant revival in the universal Church.

> Its main efforts were directed toward the practical revival of Church life, by giving worship its real place and meaning. But in the first place it created the necessary conditions for liturgical theology by its focus on worship, by its experience of worship as the center of the whole life of the church. And second, in its inner development, it finally pointed up the need for a strictly theological analysis of the data of the liturgical experience and tradition of the church.[75]

Liturgy is commonly understood as public worship performed by a certain religious sector. The scope of liturgical theology extends far beyond rituals and structures in worship.

> The subject matter of liturgical theology is not liturgy; it is God, humanity and the world and the vortex in which these three existentially entangle. If the subject matter of liturgical theology were human ceremony instead of God, it would be sheer self-delusion to call it theology; it would be anthropology, not theology. Liturgy is theological precisely because here is where God's revelation occurs steadfastly.[76]

Liturgy is theology in action.[77] Just as theology is the quest to define and understand God, liturgical theology provides perspicuity about why and how God is to be worshipped. Liturgy itself implies a search for meaning and understanding. Thus liturgical theology is not merely the study of rituals and rites associated with worship, but is an examination of the occurrences in worship.

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[75]Schmemann, *Introduction to Liturgical Theology*, 15.

[76]David W. Fagerberg, *What is Liturgical Theology? A Study in Methodology* (Collegeville, MN: The Liturgical Press, 1992), 18.

[77]Alexander Schmemann, *Liturgy and Life: Christian Development Through Liturgical Experience* (Crestwood, NY: St. Vladimir's Seminary Press, 1983), 47.

Alexander Schmemann, in his book *Introduction to Liturgical Theology*, defines liturgical theology as "the elucidation of the meaning of worship."[78] In the most simplistic sense, liturgical theology seeks to define liturgical symbols and their use in worship. Liturgical theology also seeks to define liturgical commemorations. In both cases, the theological meaning of symbols and commemoration must be clarified. The task of liturgical theology consists in giving a theological basis to the explanation of worship and the whole liturgical tradition of the church.[79]

Theologians have wrestled with the notion of the dialectical relationship between liturgy and theology. There is most often agreement that such a relationship exists, however, there are different perspectives regarding which impacts the other.

> Schmemann acknowledges this dialectic when he says that "faith gives birth to, and 'shapes' liturgy," but he gives greater weight to liturgy giving shape to doctrine. Geoffrey Wainwright has shown that in the history of the church, sometimes doctrinal formulations follow liturgical practice and at other times doctrinal beliefs precede liturgy, or at least control the development of the liturgy. On the other hand, Aidan Kavanaugh insists that liturgy is "primary theology" from which "secondary theology" or doctrines are derived.[80]

The prevailing commonality is that it is a certainty that liturgy and theology are interconnected.

Contemporary liturgical theologian Leonel L. Mitchell concurs that worship informs theology.

> In various ways contemporary liturgical theologians have been attempting to show that liturgy is not simply the constitutive force in Christian life

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[78]Schmemann, *Introduction to Liturgical Theology*, 16.

[79]Ibid., 17.

[80]Simon Chan, *Liturgical Theology: The Church as Worshiping Community* (Downer's Grove, IL: Intervarsity Press, 2006), 48.

> and faith; it is constitutive for Christian theology as well. What we generally call theology is primarily reflection on that divine encounter.[81]

According to Mitchell, liturgy forms the ideologies of those who use and perform the various liturgical acts. The liturgy becomes the theology of its practicing community.

If, however, liturgy is informed by theological consideration, such should provide insight for how worship is structured. Often precedence is given to considerations that are less critical to maintaining a sound theology of worship. What is foremost in the minds of the innovators is whether the worship is "relevant" to modern people, whether it meets their needs and whether it will attract and retain a crowd.[82] Liturgy should be structured in a manner that gives consideration to theological significance rather than solely its relevance.

The goal of worship is to encounter, acknowledge and honor the presence of God. Performance, in the traditional sense, should never be a consideration. According to theologian Father Aidan Kavanaugh, there are three logical moments in the liturgical event.

> First, the assembly encounters the Holy One; second by consequence of this encounter the assembly is changed; third, the assembly must adjust to this change, and it is the adjustment, which he defines as theological.[83]

Kavanaugh in essence articulates that each worship experience changes those who are in attendance. Liturgy is the experience of being brought " to the brink of chaos in the

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[81]Leonel L. Mitchell, "The Liturgical Roots of Theology," in *Time and Community: Studies in Liturgical History and Theology,* ed. J. Neil Alexander (Washington DC: The Pastoral Press, 1990), 243-253

[82]Chan, 41.

[83]Fagerberg, 16.

presence of the living God."[84] He observes "what results in the first instance from [liturgical] experience is deep change in the very lives of those who participate in the liturgical act. And deep change will affect their next liturgical act, however slightly."[85] This change then results in additional change. Kavanaugh goes on to say:

> This adjustment causes the next liturgical act to be in some degree different from its predecessor because those who do the next act have been unalterably changed. The liturgical rites evolve gradually in response to the ever-changing experience. It is the adjustment that is theological in all this. I hold that it is theology being born, theology in the first instance.[86]

Therefore the encounter is both experiential and theological. Theology is formed as a result of the experience. The encounter requires participation; those engaged in worship are participants not merely spectators. The whole being of a person becomes involved and engaged. The attention, however, is directed solely to an audience of One. Donald Hustad concurs with this sentiment as noted in his book *Jubilate! Church Music in the Evangelical Tradition:*

> Worship is no longer the work of ordained priests or professional cantors, with the congregation largely spectators, in awe of the transcendent God. It is now social and congregational, with all worshipers aware of their neighbors as well as of God, and each person taking part and even assuming some leadership.[87]

Philosopher and theologian Soren Kierkegaard has influenced contemporary thought concerning worship as he describes worship as a performance. This concept of worship as performance causes distress for some, including the researcher, until further

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[84]Aidan Kavanaugh, *On Liturgical Theology* (Collegeville, MN: The Liturgical Press, 1984), 74.

[85]Kavanaugh, 74.

[86]Ibid., 75.

[87]Donald P. Hustad, *Jubilate! Church Music in the Evangelical Tradition* (Carol Stream, IL: Hope Publishing Company, 1946), 88.

explanation is procured. According to Kierkegaard, the people should be the performers of worship, the pastor and worship leaders, the prompters of worship, and God the audience.[88] The negative connotations associated with the performance have caused many Christian leaders to jettison the term from the pulpit altogether.[89] Most leaders would rather use the words "participating in worship" rather than "performing" worship.[90] Kierkegaard's analogy is valuable, however, because it addresses the importance of participation by all parties. Hustad notes that "we believe it is desirable to have maximum participation of the congregation in actual speech as well as song, and also in physical action."[91] Emphatically, God's role is that of audience therefore the worship leaders and participants are performing for God.

Worship is participatory by design. The Greek word for worship – leiturgia- means more than common prayer; it means corporate action, in which everyone takes an active part, is a participant and not only an "attendant."[92] All participants are actively engaged, including the congregants and the triune God. The action happens systemically and privately. The presence of God is manifest corporately for all to experience and realize. The presence, however, privately fashions change and personal growth. According to Albert Rouet, "the work of the liturgy is to make people into the people of God."[93]

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[88]Soren Kierkegaard, *Purity of Heart is to Will One Thing* (New York, NY: Harper, 1938), 160.

[89]Barry Liesch, *The New Worship* (Grand Rapids, MI: Baker Books, 1996), 122.

[90]Ibid.

[91]Hustad, 169.

[92]Schmemann, *Liturgy and Life*, 23.

[93]Albert Rouet, *Liturgy and the Arts* (Collegeville, MN: The Liturgical Press, 1997), 5.

> Just as faith grows by moving "from faith to faith" (Rom. 1:17), so the liturgical act goes "from God's people to God's more deeply rooted people." The event that brings about this transformation constitutes the special work of the liturgy.[94]

Worship is typically governed by rules. Worship in the Orthodox Church is governed by the collection of rules known as Ordo. The Ordo is the collection of rules and prescriptions ("rubrics" in the language of western liturgics) which regulate the Church's worship and which are set forth in the *Typicon* and various other books of rites and ceremonies.[95] A primary task of liturgical theology is to provide clarity on the Ordo and its role in the liturgical tradition of the church.

The Ordo of the early church prescribed the use of chanting psalms, hymns and spiritual songs as a part of the daily office. Such has been "an essential part of Christian worship and was inherited from Hebrew tradition."[96] Around the fourth century, chanting acquired new liturgical significance and a new place in the structure of worship.

> A singing quality has been assigned to almost every word pronounced in the church; western rubrics still speak of the "chanting" of the Gospel by the deacon and the manner of reading the psalms or *parimia* is close to being a form of chant.[97]

Singing and chanting was widespread throughout the liturgy. The purpose was not to provide entertainment or something euphonious to the ear. The purpose and function of the singing and chanting was equal to that of prayers in the church. It was established as a method of communication to and about God. It is important, and critical as foundational

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[94]Rouet, 5.

[95]Schmemann, *Introduction to Liturgical Theology*, 33.

[96]Ibid., 165.

[97]Ibid.

support to this argument, to understanding that chanting is connected to the experience of worship in the church. Chanting psalms, hymns and spiritual songs is significant in the church's liturgical tradition.

Music has continued to be an integral part of worship. There could be no authentic Christian worship without the assembly singing and confessing faith in song.[98] Music is not merely an accompaniment to worship, it is inherent to the various acts of worship and it facilitates the divine-human experience.

> Whenever human beings hear and encounter God, the consequences are poetic, visionary, metaphoric and parabolic. The experience of God is received in sound and image – voices, instruments, the dance. Early on in Hebrew scripture God calls: "Hear O Israel. . . ." and this echoes throughout the centuries in Jewish liturgy.[99]

This practice continued throughout Christianity, and it has become a religion of music and singing.

Next to the Word of God, music is the most perceptible and impacting aspect of worship. Additionally, as Don Saliers writes in *Music and Theology*, "religious and especially liturgical music both shapes and expresses our image of God."[100] Music contributes to the formation of the believer and the believer's character. The goal of music in worship must be to inspire the believer to respond with commitment and love to God. The unbeliever should be inspired to seek a relationship with God. This can only be achieved if God is consistently the subject and target of music utilized in worship.

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[98]Don E. Saliers, *Music and Theology* (Nashville, TN: Abingdon Press, 2007), Kindle e-book.

[99]Saliers, Kindle e-book.

[100]Ibid.

It is often from music that one's theology is formed, shaped and informed. Music is often the vehicle through which people acquire knowledge and recognize and encounter God. Elizabeth Achtemeier recounts learning about God through music beginning in childhood:

> From childhood on I heard the finest church music, sung in a spine-tingling manner. I learned theology from Bach as well as from the preacher. I knew Isaiah from Handel long before I knew it from the Bible.[101]

Singing to God is unequivocally a theological act. While singing may also teach or inform faith about theological doctrine, its primary drive is to form and express faith in the realities about which worshiping congregations sing.[102] No matter how musically wonderful, pieces must be rejected if the text is theologically inadequate.[103] Theological soundness is an absolute necessity in the selection of music for worship.

Hymns are an excellent example of theology set to music. The hymn is a doctrinal statement of what Christians believe. Hymns are biblical in the sense that they are either based directly upon, or express truths consonant with holy Scripture.[104] Hymns are exegetical in that they interpret scripture and provide truth about God and God's relationship with humanity. Consider the hymn "Love Lifted Me" and how it provides clear and notable assurance of God's love. Hymns function to objectify beliefs corporately.

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[101]Elizabeth Achtemeier, "An Excellent Woman," *The Christian Century* 110, no 24 (22 Aug – 1 Sept. 1993): 809.

[102]Saliers, Kindle e-book.

[103]Dawn, 170.

[104]Harry Eskew and Hugh T. McElrath, *Sing With Understanding: An Introduction to Christian Hymnology* (Nashville, TN: Church Street Press, 1995), 61.

> For the person in the pew, a hymn like "O God, Our Help in Ages Past" sets forth in strong vivid, and adequate language the eternity and omnipotence of God. A song like "The Solid Rock" voices the singer's simple confession of faith in Jesus Christ as all-sufficient Redeemer. The hymnal is not a formal volume of systemized dogma; however, by its general arrangement and its biblical content, it is clearly theological.[105]

It is theorized that Christian beliefs are framed by singing hymns more often than from hearing the preached word or Bible study.

The church is now being confronted by many forms of music which seem alien to its long-standing tradition.[106] There is an ongoing tension between music considered to be "sacred" versus that considered "secular." One on hand, it is easy to think of popular music as "secular" and having nothing at all to do with religion or theology. Likewise music heard and played in church is considered "sacred." Music, particularly that of Wolfgang Mozart, attracted the attention of theologian Karl Barth who acknowledged a religious insinuation and theological nuance in all of Mozart's music, "sacred" and "secular." Barth experienced an awareness of God in Mozart's music. In Johann Sebastian Bach's works - "even his secular compositions – music, theology and worship are all intertwined."[107] For Bach, it was unthinkable to have music separated from God. On many of his compositions, he inscribed the letters *I.N.J.* or *S.D.G.,* which stands for "In the name of Jesus" and "Soli Deo Gloria" (to God alone be glory).

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[105]Eskew and McElrath, 63.

[106]Eric Routley, *words, music and the church* (Nashville, TN: Abingdon Press, 1968), 108.

[107]Dawn, 170.

As church music has evolved, it has intrinsically borrowed from other styles of music. This makes it difficult to define a style as purely "sacred." Certain traditions that previously forbade certain rhythms and style are now open to and embracing them.

> Churches and synagogues live in such a time of musical range, and are confronted with the tasks of making judgments about musical suitability for worship. The awareness of what is called "global" music has complicated and enriched the picture enormously, since much new music that has been welcomed by many churches, both Protestant and Roman Catholic, has religious origins in other cultures.[108]

One example of this is Gospel music, which is popular in the African American church. Gospel music evolved out of music that was previously considered secular. Eric Routley, in *words, music and the church*, notes another example: "Jazz has an authentically religious root in the spiritual of the American Negro."[109] Gospel music and jazz emerged as the peculiar fusion of African and European musical traditions in the Americas, and has made its way into liturgical and theological domains.[110]

Just as hymns are theology set to music, spirituals can make a similar claim. James H. Cone in *God of the Oppressed*, states that in spirituals are the "theological emphasis that God will liberate the weak from the injustice of the strong."[111] Such is evident in spirituals with lyrics that state:

> When Israel was in Egypt's land
> Let my people go
> Oppressed so hard they could not stand
> Let my people go
> Go down, Moses, way down in Egypt's land

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[108]Saliers, Kindle e-book.

[109]Routley, 110.

[110]Saliers, Kindle e-book.

[111]James H. Cone, *God of the Oppressed* (Maryknoll, NY: Orbis Books, 1997), 27.

Tell ole Pharaoh
Let me people go

Spirituals like "Nobody Knows the Trouble I've Seen" or "Woke up this Morning With my Mind Stayed on Jesus" and countless others sound a whole theology of God's identification with the enslaved.[112] Not only do the words proclaim the theology, but the actual singing of those songs also assert a passion about the theology. The total African American worship experience, especially the music, is reflective of the struggle for freedom. The songs, the dance, the prayers, the sermons and the demonstrative outbursts are significant. The expressions in worship are a passionate response to God who has been their deliverer.

> The moan, the shout and the rhythmic bodily responses to prayer, song and sermon are artistic projections of the pain and joy experienced in the struggle of freedom. It is the ability of black people to express the tragic side of social existence but also their refusal to be imprisoned by its limitations."[113]

Music coined as praise and worship genre is yet another vehicle of sung theology. Authentic praise music points to the character of God and who God is. Acknowledgement of who God is becomes cause for celebration and praise through music.

> Some worship planners and participants think that to praise God is simply to sing upbeat music; consequently, many songs that are called "praise" actually describe the feelings of the believer rather than the character of God. In the extreme, a focus on good feelings distorts the truth of the gospel into a "health, wealth and victory" therapy. We must recognize this for the idolatry that it is. Centering on happiness makes us forget that the world gains redemption not through the Church's glory but through Christ sacrifice and the suffering of God's people.[114]

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[112]Saliers, Kindle e-book.

[113]Cone, 21.

[114]Dawn, 87.

This confusion of happiness with praise becomes theologically unsound and it deflects the adoration from going to God.

Music is essential to worship because of its purpose, its function and its potential for impact.

> Music has always been a necessary thread in the fabric out of which the human spirit was created. From ancient times to the present day, music has filled in the gaps made by humanity's attempt to express the inexpressible. As Debussy observed, "music reaches the naked flesh of feeling."[115]

Worship is far more than music; however, worship is greatly influenced by music. Music as a vital element of worship is undeniable. It would be hard to fathom worship without the ministry of music.

Music managed and executed appropriately leads the congregants into the very presence of God. There is a mystique sensation in the atmosphere when music is ministered appropriately. Music induces an attitude of worship.[116] Conversely, music that is mishandled and poorly executed becomes mere entertainment and hinders the worship of the true and living God. Music is extremely powerful and must be managed with care.

Music, as an element of worship, should inspire the people of God and incite them to worship. It elicits from deep within a person the sense of awe and mystery that accompanies a meeting with God.[117] Music, in worship, is a vehicle for expression of love and adoration for God. Music can also be used to lament and cry out to God for help. Music is affirming and soothing. It becomes a conversation and the language used to

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[115]Mapson, 9.

[116]Webber, 195.

[117]Ibid.

communicate one's heart to God. Music is a testimony and expression of faith. Music touches the heart of God.

Worship is vital in the life of the believer. Liturgy is service; and every human service, whatever its content, consists in serving God. Thus our whole life may be called a service to God, i.e. liturgy.[118] This aligns with the ideal of worship as a lifestyle and that it is, as stated in scripture, the reasonable service of worship for the believer. There is a phenomenon of a worship event, but worship is more than an event. It is a lifestyle and an ongoing encounter with God. Worship then pervades one's entire life including the ordinary things that one does daily.

Music is vital to the life of worship. Singing is as much a theological practice as it is an art. One's theology is formed and informed through music. Many have been introduced to God and who God is through the ministry of music. Theological reflection consists of discourse about God and humanity. Music provides a vehicle through which to have this discourse and an encounter of a divine kind.

Music in worship requires the centrality of the person of Jesus Christ and irrelevance of all other participants. In his book, *Liturgy and the Arts*, contemporary theologian Albert Rouet says there is a need for liturgical anonymity as far as liturgical participants are concerned.

> First by entering into the liturgy, artists abandon personal singularity to participate in a unified ensemble. Liturgical action does not allow anything like this: At the organ today we have Maestro X; then directing the choir in music by Z, we have Madam Y; the chasuble of the celebrant comes from company W, Mass is celebrated on an altar made by V, and

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[118]Regin Prenter, "Liturgy and Theology," in *Theologie und Gottesdienst: Gesammelte Aufsatze* (Gottingen: Forlaget Aros Arhus, 1977), 139.

> Father so-and-so will celebrate the Mass today. Liturgy does not name any other actor than Christ.[119]

Worship necessitates unity among liturgical ministers. Teamwork and cooperation are absolute.

> Every liturgical object, every artistic action, enters into unity. The choir does not replace the assembly, but supports its prayer; the organist does not show off in such a way as to destroy the movement of the liturgy. A liturgical ceremony is teamwork: music, singing, reading, flowers, lighting. Each has a unique and indispensable place, but its quality is judged in terms of the ensemble.[120]

This exploration of the theology of worship and music and theology lays the groundwork for viewing music ministry through the lens of worship rather than performance. Worship is greatly influenced by music and music is a key component of worship. The two have an interconnectedness that is undeniable. The point of worship is to worship God; music provides a vehicle by which to accomplish that goal. It is worship and not performance that invokes God's presence and results in an encounter with God. It is an encounter with God that will result in changed lives. It is changed lives that will lead to transformation in our music ministries and ultimately in our congregations.

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[119]Rouet, 46.

[120]Rouet, 47.

HISTORICAL FOUNDATION

Tracing the roots and origins of Christian worship and music in the church evidences the historical foundation for this project. An exploration of how Christian worship evolved will be considered. As well, there will be a consideration of the history of worship and music in the church. Finally, a historical survey of worship and music in the African American church will be conducted. These three perspectives will provide a foundation upon which the project can rest.

The task of the liturgical historian is to determine how and why Christian worship evolved the way in which it did.

> The dominant view of liturgical scholars concerning the origin of Christian liturgy has traditionally been that the many varied forms of celebration of the Eucharist, of baptism, and perhaps also of other rites that we find in different geographical regions in later centuries can all be traced back to a single common root in their institution by Jesus; and that variety tended to increase in the course of time as the Church developed and these practices were subject to differing local influences and emphases.[121]

Other liturgical scholars dispute allegations that the varied practices could have come from a single source. Suffice it to say, Christian worship as evidenced in scripture certainly evolved from Jewish traditions. The various practices and rituals have increased in variety and methodology as influenced by culture and locality, however, the single source theory seems most plausible.

History provides evidence of numerous types of influences on worship. Political influence is a major one. As is the case of the evolution of other types of practices,

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[121]Paul F Bradshaw, "Ten Principles for Interpreting Early Christian Liturgical Evidence," in *The Making of Jewish and Christian Worship*, eds. Paul F. Bradshaw, et al., (Notre Dame, IN: University of Notre Dame Press, 1991), 4.

political forces have heavily influenced Christian worship. The conversion to Christianity of the emperor Constantine early in the fourth century is usually portrayed as making a crucial turning point in the evolution of forms of worship.[122] The first century Christians did all they could to distinguish themselves from the world and its pagan practices. Christians in the post-Constantine era were willing to absorb and Christianize pagan religious ideas and practices.[123] Ceremonialism, as influenced by emperors, emerged. Christian worship moved from happening in private homes to basilicas and shrines and was funded by emperors and other people with great wealth. From the seventh century until the Reformation of the 16th century, political influences marked the evolution of worship in the Christian church.

Key persons have historically had major influence on the evolution of Christian worship. Martin Luther is credited with being a major contributor to liturgical reform that occurred in the 16th century. Luther condemned many worship practices including but not limited to "masses for the dead, the celibacy of the clergy, the monastic life, pilgrimages, the withholding of the Eucharistic wine from the laity, the mediatorial role of the ordained ministry and the belief that in the Eucharist the sacrifice of Christ was repeated and could be applied to the forgiveness of sins."[124] Luther believed strongly in the centrality of the Word and determined that of the aforementioned rites, only baptism and the Eucharist aligned with scripture and Jesus' teaching for the church. It was in 1526 that Luther further revised worship and began including hymns, some of which he

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[122]Bradshaw, 6.

[123]Ibid.

[124]Susan J. White, "Christian Worship Since the Reformation," in *The Making of Jewish and Christian Worship*, eds. Paul F. Bradshaw, et. al., (Notre Dame, IN: University of Notre Dame Press, 1991), 186.

himself composed. Ever since, the Lutheran worship tradition has nourished a treasured musical heritage.[125]

The reformation of the church in the 16th century was highlighted by a move toward purification led by another key personality, John Calvin. He was a major voice during the 16th century and is particularly noted for his theological perspective regarding the sovereignty of God. He is also noted for his view and value of music in public worship. Calvin valued liturgical music and saw to it that metrical versions of the psalms were composed for inclusion in public worship as a way for the Christian people to sing the Scriptures.[126] Because music was seen as a part of the ministry of the Word, it was necessary to insure that the appropriate texts were chosen and that the music served to make those texts clear and audible.[127] Interestingly, Calvin did not approve of the use of instruments in the worship service, as he feared it would become a vehicle for performance rather than worship. As well, it was thought that instrumental music was wicked and was of the devil. By the end of the century, it became commonplace that hymns and anthems were being composed for inclusion in worship services.

The exploration and development of the New World had an impact on Christian worship. During the seventeenth century, the New World began being explored and divided according to religious as well as temporal authority.[128] For Roman Catholics, this time became known as the apex of preaching. For Protestants, it became known as

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[125]Susan White, 186.

[126]Ibid., 188.

[127]Ibid., 191.

[128]Ibid., 193.

the apex for church music. The practice of aligning scripture to music continued as it was believed that is was appropriate that God's people only sing scripture in church.

English Puritanism also heavily influenced seventeenth century Christian worship. Puritanism was characterized by a fear of idolatry thus many practices that had become exoteric were subsequently banned. Among those banned practices were use of musical instruments in worship, kneeling during the Eucharist and use of the sign of the cross during baptism. The most extreme case of such purification acts was found among a group that became know as the Society of Friends (Quakers). This group was most identified for its preference and practice of silent worship.

The eighteenth century was considered a time of Enlightenment. In Protestant worship, preaching and study of the Word became even more important. John Wesley was a trailblazer during this period in terms of his rationalist approach to worship.

> Because of its exaltation of human reason, Enlightenment rationalism put any form of the supernatural under suspicion, and preaching and the informed study of scripture, as activities of the enlightened mind, came to dominate Protestant worship in an even more emphatic way than before. Baptism and the Lord's Supper, valued primarily for their impact on the human mind and their usefulness as a method of recalling the virtues of Christ, were considered a duty of those who took the scriptural mandates of Jesus seriously.[129]

This Enlightenment period also resulted in an emergence of church music. Wesley's brother, Charles (1707-1788), an indefatigable composer, contributed over fifty-five hundred hymns to the cause of Christian renewal.[130]

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[129]Susan White, 194.

[130]Ibid., 195.

Two worship trends emerged during the nineteenth century that affected worship in the Christian church. The first is called romanticism, which placed an increased emphasis on the Eucharist being central to the worship experience. As a result, in those segments of the Church that were affected by the romantic movement, Eucharistic devotion and frequency of communion increased dramatically.[131] There was also a rise of revivalism in the 19th century, particularly in the American Protestant tradition. With a vast land area being settled rapidly, practical measures were necessary to serve the religious needs of an increasingly unchurched rural population, and the pattern of worship developed to meet this need has persisted in many segments of American Protestantism to this day.[132]

Once again key personalities emerged that would exert major influence on Christian worship. One such key figure was a church leader and lawyer named Charles Finney. He began conducting revivals in the mid 1820's after having had an experience that he described as the "baptism of the Holy Ghost."[133] These meetings were characterized by experiences including but not limited to intense preaching, highly emotive prayers and other responses as well as songs based on hymn texts that were put to simple melodies. Another key figure in the 19th century was the team of Dwight L. Moody and Ira D. Sankey. They established a partnership in 1870 in which Moody preached the gospel and Sankey sang the gospel.

> Their evangelical travels in the United States and Great Britain during the years 1872-75 firmly established the gospel hymn as an effective song

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[131]Susan White, 197.

[132] Ibid.

[133] Charles G. Finney, "Lectures on the Revival of Religion," http://www.full-proof.org/wp-content/uploads/2010/04/Lectures-on-Revivals-of-Religion.pdf [accessed March 9, 2012].

> genre for use in Sunday Schools and revival tent meetings and resulted in the publication of *Gospel Hymns and Sacred Songs* (1875), to which Sankey, Phillip T. Bliss, and Phillip Phillips among others contributed.[134]

A greater degree of flexibility and freedom in worship emerged during the 20th century as Pentecostalism was born. Pentecostalism is rooted in the notion that the concept of the baptism of the Holy God that was introduced by Finney is an absolute necessity. The worship service is such that any order or predetermined format becomes null and void. Worship is more spontaneous and less dependent on a prescribed program and order of service.

> Marked by spontaneous, ecstatic utterances, speaking in tongues (glossolalia) and revivalist-style preaching, Pentecostal worship presupposes the constant possibility that God may break into the service, which moves Pentecostalism decisively away from the Enlightenment suspicion of the supernatural.[135]

Pentecostalism is considered to be the first post-Enlightenment movement and approach to worship. The movement is characterized by openness to the Holy Spirit and worship is less structured. Pentecostalism is also characterized by development of praise and worship choruses and a keen focus on singing and music. Mainline Protestant churches have adopted many of the practices that were birthed during the Pentecostal movement.

Pentecostalism has had influence and impact on more mainline traditions including the Roman Catholic Church. In the 20th century, reform in worship transpired in the Catholic Church. Although there was virtually no change in the liturgy from the 16th century until the 20th century, change did eventually come. Initially, liturgical reform consisted of increased lay participation. The people, as opposed to only priests, became

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[134]Eileen Southern, *The Music of Black Americans* (New York: W.W. Norton Company), 1983, 444.

[135] Susan White, 199.

involved in singing, praying and reading. In his book, *Worship Old and New*, Robert E. Webber notes:

> Additionally, Catholic worship has lost its rigid uniformity and, while the order of worship is fixed, the liturgy has been opened to a greater degree of flexibility and spontaneity. This is particularly true in those Catholic Churches that have incorporated the musical style of the contemporary culture and worked toward a more informal liturgy.[136]

A special commission established by the Catholic Church released a promulgation that emphasized worship as the primary activity of the church. This declaration proclaimed that when the church worships, God appears and God's presence is sensed.

Reform in the Catholic Church generated reform in mainline Protestant churches. There had been virtually no change since the Reformation period of the 16th century. New prayer books and hymn books emerged towards the end of the 20th century. James F. White in his "Protestant Worship Manifesto" initiated a major aspect of worship reform. This work solicited reform including, but not limited to, a call for the following:

1. The paschal nature of Christian worship should resound throughout all services.
2. The centrality of the Bible in Protestant worship must be recovered.
3. The importance of time as a major structure in Christian worship must be rediscovered. Because the church and its worship are rooted in the saving events of Christ, the church needs to rediscover the events of salvation and mark time by celebrating these events – Advent, Christmas, Epiphany, Lent, Holy Week, Easter and Pentecost.
4. Liturgical renewal is not just a changing of worship but is part of a reshaping of American Christianity, root and branch. Worship renewal relates to and affects every part of the church's life.[137]

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[136]Webber, 125.

[137]James F. White, *Introduction to Christian Worship* (Nashville, TN: Abingdon Press, 1990), 126.

The reform urged by James F. White that is most essential to foundational support for this project reads as follows:

> Music must be seen in its pastoral context as fundamentally an enabler of fuller congregation participation. Music must serve the text of worship rather than function as an interruption or interlude.[138]

During the 1960's and 1970's, a charismatic liturgy surfaced in mainstream Protestantism. This type liturgy was characterized by free expression of praise through singing, dancing and other art forms. This movement has had far reaching impact upon mainline churches and has also resulted in the establishment of many independent churches.

> Although the charismatic movement spread into the Catholic Church and many mainline churches, it gradually spread beyond the borders of the established churches as independent charismatic churches were started all over the world. Some of these churches have joined into new charismatic fellowships and denominations, but thousand of those churches remain independent from a denominational connection.[139]

In these various contexts, it is customary to hear singing and hand clapping and as well see jumping and even dancing.

The praise and worship movement also emerged during the 1960's and 1970's. Proponents of this movement viewed traditional worship as lifeless or dead. The movement is characterized by congregational singing of praise choruses. A distinction is made between praise and worship. Praise is often considered to be an act that acknowledges God for what God has done. Worship is often considered to be an act that acknowledges God for who God is.

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[138]Webber, 127.

[139]Ibid.

> Praise is not an attempt to get something from God; it is a ministry that we offer to God. We offer praise for what God has done – for God's mighty deeds in history and his continued providential presence in our lives. While we praise God for what he has done, we worship God for who he is. The one extols the acts of God, the other the person and character of God.[140]

The researcher subscribes to the ideal that it is because of who God is that God can do what God does. Therefore it is appropriate to praise and worship God for both who God is and what God does.

Worship and music have historically been intertwined in the church. Every high moment of spiritual awakening in the history of the Church has been accompanied by a revival of song, for singing is as close to worship as breathing is to life itself.[141] In his book *Music in Worship*, Joseph N. Ashton explains:

> It is not by mere accident that music has always been used in religious worship, for religion and music arise from the same general part of our being. Religion is the most intimate of all human experiences and music is the most intimate of the arts. Music is at once the most subjective, and the least concrete of all the arts; its subjectiveness is the most personal, its substance the least tangible. It has the very valuable property of stimulating the emotions and strengthening consciousness, yet at the same time regulating them through the sense of balance and proportion inherent in the art of music itself. Music is thus the ideal art for religious worship.[142]

Music and worship are inexplicably connected and music is widely used in worship now more than ever before. It would be impossible to imagine the people of God without a song.[143]

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[140]Webber, 129.

[141]Austin C. Lovelace and William C. Rice, *Music and Worship in the Church* (Nashville, TN: Abingdon, 1960), 14.

[142]Joseph N. Ashton, *Music in Worship* (Bristol, IN: Wyndham Hall Press, 2001), 8.

[143] Mapson, 9.

Music in the African American church has evolved following a similar trajectory as music in the Christian church in general. It has always been an important component in the worship service. There are unique culturally inspired occurrences in the music and worship in the African American tradition. Henry Mitchell describes it this way:

> There is a uniqueness of black culture in the freedom of expression observed in the pulpit and the congregation of any given church. A closely related characteristic in the black worship experience is what we call "ritual freedom", that is, the spirit dictates, and not the printed order of worship, who shall participate, when and for how long. Akin to this second characteristic is the freedom found in the music of black worship. The black church has "melodic license" and makes uninhibited use of improvisation.[144]

The worship of African American Christians is informed by at least four streams of tradition: traditional African primal world views; Judeo-Christian religion; African American folk religion, which emanated from world views shaped in the American context in a crisis of slavery and oppression; and Western/Euro-American Christianity.[145] Diversity in worship style and practices exists and should be expected. Practices from the traditional African primal and African American folk religion are prominent. Some of those practices include the propensity to aural learning, clapping, swaying and singing simultaneously as well as improvisation. The important point to remember is that the African slaves brought with them components of a culture, which could not and would not be extinguished in the new land.[146] Oral tradition, which was commonplace in African society, was the vehicle by which cultural practices were conveyed. Music was

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[144]Henry Mitchell, *Black Preaching* (New York, NY: Harper & Row Publishing, 1979), 12.

[145]Melva W. Costen, *African American Christian Worship* (Nashville, TN: Abingdon Press. 1993), 10.

[146]Mapson, 13.

deeply embedded in the African way of life thus it was natural that it would impact every aspect of life including worship.

During the mid 1800's, praise houses emerged on the coast of Georgia and South Carolina. These houses provided the initial worship space where many African American traditions were formed and developed. Invisible institutions were a precursor to praise houses, and as the name suggests, did not involve having an actual building in which to worship. Unlike the required secrecy of Invisible Institutions, slaves in praise houses had the freedom to sing, pray, shout, read scriptures, exhort and experience conversion.[147] The song leader, a highly revered position, was responsible for guiding the flow of the service and for getting people engaged. Prayers, testimonies, and commentaries are evenly spaced between the corporate singing of the community and the reading or reciting of scripture, indicating a rather carefully planned ordering of elements.[148]

Hymns have traditionally been a part of the African American worship experience. African Americans composed hymns but also borrowed hymns from other traditions. African Americans have historically taken Euro-American hymns, revised them, "blackened" them and made them their own. To sing hymns as they were heard in formalized settings did not lend itself to the social and spiritual bonding required of Africans in the diaspora.[149] A unique form of hymn singing emerged in the 18th century and was foundational to the development of music in the African American church. It has

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[147]Costen,10.

[148]Ibid., 40.

[149]Ibid., 85.

many names but is most commonly known as lined-out hymns, Dr. Watts and long black song. British theologian and hymn writer Isaac Watts wrote the hymn texts. The singing practice consisted of one person singing a line of the song and then the others in the congregation followed. Such a method was ideally suited to the worship practices of Christianized slaves in the American South in the early nineteenth century, who were illiterate, a condition generally enforced by law.[150]

A musical genre known as Spirituals emerged during the antebellum slave period. The theme for Spirituals conveyed a need for social change, mainly freedom. The message of the Spiritual is a dependency on God to deliver. Texts of Spirituals reveal the slaves' confidence in the power of God in Jesus to render justice "on time."[151] The use of Spirituals, however, did not end with the end of slavery.

> The civil rights movement allowed an opportunity for renewed emphasis on the use of Spirituals as an important form of congregational music. The choice of Spirituals, the folk songs of a people whose freedom was not yet assured, was natural for Martin Luther King, Jr., in whose denomination tradition the "songs of Zion" had continued to be sung.[152]

Music in the African American church is unique from that in mainstream churches in many ways. In addition to conveying the story of the African American experience, the music has a different and unique sound. There are various genres that are commonly found in the African American church including spirituals, hymns and gospel music. One feature that characterizes gospel music in the African American church is

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[150]William T. Dargan, *Lining Out the Word: Dr. Watts Hymn Singing in the Music of Black Americans* (Berkley, CA: University of California Press, 2006), 1.

[151]Costen, 10.

[152]Ibid., 84.

something identified by Eileen Southern as "call and response" in *The Music of Black Americans: A History:*

> The call and response tradition is pronounced in the performance of gospel music, which often has the chorus responding to the soloist with choral ejaculations or the piano and organ filling in pauses at the end of lines as in the blues style.[153]

A special style of "metered hymn singing," beginning with, but not limited to, hymns by Isaac Watts, was influenced by the acapella "call and response" technique employed in both Spirituals and in the "lining tradition" of early Euro-Americans.[154] This type of musical rendition is not something that is scored or accompanied by instruments. It was discouraged in Euro-American churches but continued among African American worshipers.

A second feature of African American music that has historically been utilized in worship is improvisation. Improvisation is an embellishment of the melody that is difficult to define or explain particularly by those who hear it. A genius of the slaves was their ability to create new songs from old melodies and to improvise upon various themes.[155] Most often, improvisation occurs without prior planning and certainly without notation in a musical score. In worship, it is most often Holy Spirit led and ensues from one's personal relationship with God.

Blue tonality is a third idiosyncrasy of African American music historically used in worship. Blue tonality is as difficult to explain as improvisation and virtually impossible to notate. Blue tonality happens as a result of bending a given note or pitch

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[153]Southern, 465.

[154]Costen, 86.

[155]Mapson, 14.

and making it higher or lower than the major scale for the purpose of increased expression. It most often works in conjunction with improvisation and also occurs with no prior plan. This feature gives credence to the unique nature and expression of African American music and particularly that used in worship in African American churches.

For those in the African American tradition, worship tends to be experiential. Sharing the experience is often preferred over merely sharing information. Unlike the Western-oriented Christian whose theology is rooted in Greco-Roman concepts and culture, African peoples tend to seek to know God personally rather than to know about God from doctrines and creeds.[156] This practice originated with slave songs and has historically been reflected in African American music. The language of said songs is reflective of having a personal relationship with God.

This practice of experiential worship continued to be perpetuated through Black gospel music. Black gospel, a musical expression that combines blues, ragtime, jazz, hymns, and other genres, emerged in the twentieth century.

> The folksy earthiness that distinguishes Black gospel from other musical genres recalls primal empathetic features that are different from Euro-American aesthetics. For the African American, the aesthetic is integrally bound with feelings and emotions that allow the "beautiful" to emerge from the soul.[157]

Thomas A. Dorsey is credited with being the "father" of gospel music and coining the phrase. Dorsey was a pioneer in fusing instrumental accompaniments clearly associated

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[156]Costen, 7.

[157]Ibid., 88.

with forms created outside the church.[158] Needless to say, this Black gospel music was often accused of having too many secular characteristics for worship.

Choirs have historically been an important component in the worship service in the African-American church. Choirs actually emerged during the 19th century and have been a mainstay since then. The church, particularly the choir, became a place of prestige and significance when African Americans did not find it elsewhere. The visibility and impact of the choir is second only to that of the Pastor. This is both a blessing and a curse. In *Let Mt. Zion Rejoice: Music in the African American Church*, Dr. James Abbington says:

> It is essential to understand that among the black masses particularly, the black church became the center of community activity. Music became an important function and the church became, among other things, a kind of entertainment center.[159]

There is a propensity for the visibility and locality of the choir to result in a focus on performance versus worship. Music ministry leadership needs to toil fervently to ensure that God is the focal point of the worship service.

The role of the choir in the African American church in particular, has been to lead worship. When this has not been clearly understood or embraced, the choir has become merely a group of singers rather than music ministers. Without expectations and guidelines clearly articulated, choir members have not understood their role and it's importance.

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[158]Costen, 89.

[159]James Abbington, *Let Mt. Zion Rejoice: Music in the African American Church* (Valley Forge, PA: Judson Press, 2001), 31.

> A choir is not a concert organization established for the purpose of displaying individually or collectively the operatic abilities of its members. Neither is it a display for the director or organist with concert ambitions.[160]

A greater level of effectiveness is achieved when those in music ministry take their role of worship leader seriously.

Musical instruments have traditionally played a major role in music ministry in the African American church.

> The organ and piano have been the traditional music instruments in the black church for worship. In the rural black churches, particularly at the turn of the century, instruments were scarce. Gradually, pianos could be found in these churches.[161]

Currently, it is commonplace to see acoustic piano as well as digital and electric keyboard, drums, bass and often auxiliary instruments such as horn or guitar in the African American worship service. As is the case for the vocal musician, the role of the instrumentalists is to lead the congregants in worship of God rather than to provide entertainment of any sort. Instruments provide accompaniment for the songs of praise unto God. The determining factors for which instruments to use should be whether or not they provide appropriate accompaniment for the style of music and whether they are used appropriately rather than misused.

This represents a summary of historical events that created the path to what we now experience in music and worship in the modern church. The future of Christian worship will likely follow a similar trajectory in that political, social and cultural influences will continue to prevail. As well, there will likely be key personalities that exert preeminence in Christian worship. This examination of the evolution of worship

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[160]Abbington, 37.

[161]Mapson, 47.

and its interconnectedness with music provides a historical foundation for the project as it addresses the issue of effective management of music ministry.

CHAPTER FOUR

METHODOLOGY

> Research can be defined as a method of study that, through careful investigation of all evidence bearing on a definable problem, arrives at a solution.
>
> Nancy Jean Vyhmeister, *Quality Research Papers*

Hypothesis

The hypothesis of this research project is that the implementation of a hybrid spiritual/business management model in music ministry will yield transformation in ministry participants and worship. A management model that employs spiritual disciplines and business practices produces an effective music ministry. Those involved in the music ministry are positively affected and experience enhanced spiritual health. Those in the congregation who experience the ministry are led into worship as opposed to being entertained.

Over the past 13 years, the researcher has developed and utilized a music ministry management tool that employs a hybrid of spiritual and business practices. They include participation guidelines, position descriptions, posts of music on the church website, establishment of prayer partners and development of section leaders. The researcher has surmised that the practices employed have been beneficial and tremendously powerful

Research Methodology

The researcher employed an approach that combined use of a qualitative and a quantitative tool in exploring the impact of music ministry at New Salem Baptist Church. Specifically, the researcher designed and conducted two surveys.

> A survey design provides a quantitative or numeric description of trends, attitudes or opinions of a population by studying a sample of that population. From sample results, the research generalizes or makes claims about the population.[1]

The first survey was administered to the congregation at New Salem Baptist Church following the Sunday worship service. Six hundred forty-seven persons out of approximately 1000 attendees completed the survey. Data was collected using a questionnaire that consisted of seven items. The majority of the questions utilized the Likert scale method and sought responses ranging from "very often" to "hardly ever". The objective was to determine how those who experience the ministry are affected by it and what their response to it has become. The researcher was intentional about the timing of the survey as the congregation had just heard and experienced the presentation by the music ministry. Those who currently participate in music ministry at New Salem were also asked to complete a survey. Forty-three surveys were completed during choir rehearsal from 61 attendees. That survey asked for information regarding habits of spiritual disciplines both before joining the ministry and since joining.

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[1]John W. Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 2nd ed. (Thousand Oaks, CA: SAGE Publications, Inc.), 2003. Kindle e-book.

Qualitative researchers tend to collect data in the field at the site where participants experience the issue or problem under study.[2] The researcher interviewed persons who have been involved in music ministry at New Salem 2-5 years and who also participated in music ministry before coming to New Salem. The researcher also interviewed people who currently participate in music ministry at New Salem and who also did prior to the implementation of the current model. These interviews, as suggested in Creswell's book, involved unstructured and generally open-ended questions that were few in number and intended to elicit view and opinions from the participants.[3] These questions were designed to ascertain each subject's previous experience in music ministry at former churches.

Measurement

To measure the model, those in music ministry were asked to indicate the frequency of their participation in spiritual disciplines that are indicative of promoting spiritual health. They were specifically asked to cite the number of times they participated in a spiritual discipline before joining the music ministry at New Salem and since joining. They were also asked to note whether ministry practices that focus on prayer and reading scripture contribute to their spiritual health. The model was considered effective if subjects indicated an increase in the practice of certain spiritual disciplines since joining the music ministry at New Salem. Also, the model was considered effective if those in music ministry indicated that certain practices in the ministry contributed to their spiritual health.

Securing the responses of those in the congregation to the music ministry

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[2]Creswell, Kindle e-book.

[3]Ibid.

produced a second measurement of the model. The model was deemed effective if those who experience it responded they are engaged, motivated to worship and/or drawn close to God. Additionally, the music ministry at New Salem is regarded as effective if the music is believed to be biblically based and believed to promote having a personal relationship with Jesus Christ. Finally, the music ministry is considered effective if the quality of the presentation is viewed as excellent or very good and if it appears well prepared.

The final measurement was obtained by interviewing those currently involved in music ministry. The research conducted a comparative analysis of the respondents experience at New Salem versus their experience in music ministry prior to joining New Salem. As well, the researcher interviewed people currently in the music ministry who were also a part of the ministry prior to the implementation of the current guidelines and practices. The researcher noted the major differences cited in both cases and the reaction of the respondent to both scenarios.

CHAPTER FIVE

FIELD EXPERIENCE

Survey Research – The Collection of Data

The author used survey research to gauge the attitude and response of two groups affected by the music ministry at New Salem Baptist Church. One group consisted of those who attended Sunday worship and were in the congregation on June 10, 2012 when the survey was conducted. The other group consisted of those who currently participate in music ministry and attended the May 16, 2012 rehearsal. In both cases, the survey consisted of a self-administered questionnaire. All in attendance were invited to participate, however some opted not to do so. Six hundred forty-seven of approximately 1000 Sunday worship attendees completed and returned the survey and forty-three of 61 choir rehearsal attendees completed and returned surveys.

Interviews – The Collection of Data

The author conducted interviews of participants from two groups. The first group was composed of people who have been involved in music ministry at New Salem Baptist Church for 2 - 5 years and have participated in music ministry at another church before joining New Salem. The second group consisted of people who are currently involved in music ministry at New Salem and who were also involved prior to the

implementation of the current management model. Interviews were conducted either by phone or in person.

Analysis of Data – Congregational Survey

Below are the questions and responses for the survey administered to the congregation at New Salem Baptist Church on June 10, 2012.

Table 1. Responses to Question 1 (Which answer best describes your response to the music ministry at New Salem?)

Responses	Count	Percent of Column
It helps me feel closer to God.	136	21.02%
It is entertaining.	18	2.78%
It makes me feel good - motivated, inspired.	230	35.55%
It moves me to worship.	263	40.65%
Grand Total	**647**	**100.00%**

Table 2. Responses to Question 2 (How would you describe the quality of the musical presentation at New Salem?)

Responses	Count	Percent of Column
Average	7	1.08%
Excellent	423	65.38%
Good	30	4.64%
Very good	187	28.90%
Grand Total	**647**	**100.00%**

Table 3. Responses to Question 3 (Which answer best describes how often you are engaged during the music ministry portion of worship at New Salem?)

Responses	Count	Percent of Column
Hardly ever	10	1.55%
Occasionally	47	7.26%
Somewhat often	132	20.40%
Very often	458	70.79%
Grand Total	**647**	**100.00%**

Table 4. Responses to Question 4 (In your opinion, is there evidence of preparation for Sunday worship by the music ministry?)

Responses	Count	Percent of Column
No	6	0.93%
Yes	638	98.61%
No Answer	3	0.46%
Grand Total	**647**	**100.00%**

Table 5. Responses to Question 5 (If yes, how would you describe the appearance of preparation for the music ministry at New Salem?)

Responses	Count	Percent of Column
No Response	2	0.31%
Occasionally prepared	6	0.93%
Somewhat prepared	48	7.42%
Very Prepared	591	91.34%
Grand Total	**647**	**100.00%**

Table 6. Responses to Question 6 (How often do you believe that songs ministered by New Salem's music ministry are biblically based?)

Responses	Count	Percent of Column
Occasionally	6	0.92%
Somewhat often	74	11.44%
Very often	567	87.64%
Grand Total	**647**	**100.00%**

Table 7. Responses to Question 7 (How often do you believe the music ministry at New Salem, through song, promotes having a personal relationship with Jesus Christ?)

Responses	Count	Percent of Column
Hardly ever	1	0.15%
Occasionally	7	1.08%
Somewhat often	94	14.53%
Very often	545	84.24%
Grand Total	**647**	**100.00%**

The data indicates that more than 90% of the respondents believe that the music ministry at New Salem moves them to worship, helps them feel closer to God or makes them feel good, motivated and inspired. More than 90% of respondents also profess that they are very often or somewhat often engaged during the music ministry portion of the worship service. More than 90% of those surveyed, describe the music ministry as either excellent or very good. Approximately 98% of those surveyed indicated that there is evidence of preparation for Sunday worship by the music ministry and 91% describe the preparation as very prepared. The results also reveal that 87% of those completing the survey believe that the songs ministered are biblically based, and 84% believe that the music ministry promotes having a personal relationship with Jesus Christ.

Further analysis suggests that 40% of those moved to worship also believe that very often, the music ministry promotes having a personal relationship with Jesus Christ. Thirty-five percent of the respondents who are inspired and motivated by the music ministry also believe that the music ministry promotes having a personal relationship with Jesus Christ. Approximately 93% of the respondents who very often believe that the songs ministered are biblically based also believe that the music promotes having a personal relationship with Jesus Christ. Of the respondents who indicated they are moved to worship in response to the music ministry, 43% of them are very often engaged during worship. An additional 32% of those motivated and inspired by the music ministry are also very often engaged during worship.

The survey results support the hypothesis, as it pertains to the music ministry at New Salem and its impact on the congregation. They suggest that the music ministry positively impacts the respondents. The results also suggests that the respondents do not

believe they are being entertained, but rather they are moved to worship and/or motivated and inspired by the music ministry. The author cannot, however, dismiss the likelihood that response bias exists. There were approximately 300 persons who did not respond. Additionally, the pastor, Dr. Keith A. Troy administered the survey rather than the author.

Analysis of Data – Choir Survey

Below are the questions and responses to the survey administered to those in music ministry that attended rehearsal on May 16, 2012.

Table 8. Responses to Question 1 (Age)

Responses	Count	Percent of Column
18 – 25	1	2.33%
26 – 40	17	39.53%
41 – 55	19	44.19%
55+	6	13.95%
Grand Total	**43**	**100.00%**

Table 9. Responses to Question 2 (Socio-economic status)

Responses	Count	Percent of Column
Less than $30,000/yr.	7	16.28%
$50,000/yr. or more	22	51.16%
Between $30,000/yr. and $50,000/yr.	12	27.91%
NO RESPONSE	2	4.65%
Grand Total	**43**	**100.00%**

Table 10. Responses to Question 3 (Education)

Responses	Count	Percent of Column
College grad	18	41.86%
Graduate degree	12	27.91%
High school	3	6.98%
Some college	10	23.25%
Grand Total	**43**	**100.00%**

Table 11. Responses to Question 4 (How long have you been a member of a church?)

Responses	Count	Percent of Column
1 – 4years	5	11.63%
11 – 20 years	12	27.91%
5 – 10 years	8	18.60%
Greater than 20 years	17	39.53%
Less than 1 year	1	2.33%
Grand Total	**43**	**100.00%**

Table 12. Responses to Question 5 (How long have you sung in a church choir (not limited to New Salem)?)

Responses	Count	Percent of Column
1 – 4years	5	11.63%
11 – 20 years	10	23.26%
5 – 10 years	11	25.58%
Greater than 20 years	15	34.88%
Less than 1 year	1	2.33%
NO RESPONSE	1	2.33%
Grand Total	**43**	**100.00%**

Table 13. Responses to Question 6 (How many times per month do you attend corporate worship (Sunday Service)?)

Responses	Count	Percent of Column
1 – 2	5	11.63%
3 – 4	38	88.37%
Grand Total	**43**	**100.00%**

Table 14. Responses to Question 7 (Before you joined this ministry, how often did you attend corporate worship (Sunday Service)?)

Responses	Count	Percent of Column
0 – 1	4	9.30%
1 – 2	5	11.63%
3 – 4	34	79.07%
Grand Total	**43**	**100.00%**

Table 15. Responses to Question 8 (How many times per month do you participate in a Christian education function? (i.e. Bible study, Sunday school, small group))

Responses	Count	Percent of Column
0 – 1	8	18.60%
1 – 2	7	16.28%
3 – 4	14	32.56%
5 – 6	9	20.93%
7 or more	5	11.63%
Grand Total	**43**	**100.00%**

Table 16. Responses to Question 9 (Before you joined this ministry, how many times per month did you participate in a Christian education function? (i.e. Bible study, Sunday school, small group))

Responses	Count	Percent of Column
0 – 1	11	25.58%
1 – 2	9	20.93%
3 – 4	12	27.91%
5 – 6	6	13.95%
7 or more	5	11.63%
Grand Total	**43**	**100.00%**

Table 17. Responses to Question 10 (How many times per day do you pray since joining this music ministry?)

Responses	Count	Percent of Column
1 – 2	11	25.58%
3 – 4	16	37.21%
5 – 6	7	16.28%
7 or more	8	18.60%
NO RESPONSE	1	2.33%
Grand Total	**43**	**100.00%**

Table 18. Responses to Question 11 (Before you were a part of this music ministry, how many times per day did you pray?)

Responses	Count	Percent of Column
0 – 1	10	23.26%
1 – 2	13	30.23%
3 – 4	9	20.93%
5 – 6	4	9.30%
7 or more	5	11.63%
NO RESPONSE	2	4.65%
Grand Total	**43**	**100.00%**

Table 19. Responses to Question 12 (How many times per week do you engage in journaling, personal Bible study and/or solitude?)

Responses	Count	Percent of Column
0 – 1	14	32.56%
1 – 2	11	25.58%
3 – 4	8	18.60%
5 – 6	3	6.98%
7 or more	6	13.95%
NO RESPONSE	1	2.33%
Grand Total	**43**	**100.00%**

Table 20. Responses to Question 13 (Before joining this music ministry, how many times per week did you engage in journaling, personal Bible study and/or solitude?)

Responses	Count	Percent of Column
0 – 1	14	32.56%
1 – 2	11	25.58%
3 – 4	8	18.60%
5 – 6	3	6.98%
7 or more	6	13.95%
NO RESPONSE	1	2.33%
Grand Total	**43**	**100.00%**

Table 21. Responses to Question 14 (How many times per month do you serve others (i.e. visit the sick, give to the poor, work in a food pantry etc.)?)

Responses	Count	Percent of Column
0 – 1	13	30.23%
1 – 2	16	37.21%
3 – 4	9	20.93%
5 – 6	2	4.65%
7 or more	2	4.65%
NO RESPONSE	1	2.33%
Grand Total	**43**	**100.00%**

Table 22. Responses to Question 15 (Before joining this music ministry, how many times per month did you serve others (i.e. visit the sick, give to the poor, work in a food pantry etc.)?)

Responses	Count	Percent of Column
0 – 1	19	44.19%
1 – 2	13	30.23%
3 – 4	6	13.95%
5 – 6	2	4.65%
7 or more	1	2.33%
NO RESPONSE	2	4.65%
Grand Total	**43**	**100.00%**

Table 23. Responses to Question 16 (Having a prayer partner in this music ministry contributes to my spiritual health?)

Responses	Count	Percent of Column
Agree	19	44.19%
Disagree	9	20.93%
NO RESPONSE	1	2.33%
Strongly agree	14	32.55%
Grand Total	**43**	**100.00%**

Table 24. Responses to Question 17 (Identifying and reading scripture that aligns with the choir music contributes to my spiritual health.)

Responses	Count	Percent of Column
Agree	6	13.95%
NO RESPONSE	2	4.65%
Strongly agree	34	79.07%
Strongly disagree	1	2.33%
Grand Total	**43**	**100.00%**

According to the survey results, 88% of those surveyed currently attend Sunday worship 3-4 times per month. Approximately 79% indicated they had attended Sunday worship 3-4 times per month before joining the music ministry. The data does not suggest that church attendance is impacted by participation in the music ministry.

A total of 63% of those surveyed indicated that they participate in a Christian Education function more than 3 times per month. Of these respondents, 31% participate in a Christian Education function 5-7 times per month. Further analysis suggests that 64% of the respondents that have been a member of a church for more than 20 years attend a Christian education function 3 or more times per month. Twenty-three percent of those respondents indicated they attend a Christian education function 7 or more times per month. For respondents who have been a member of a church between 11-20 years, 58% also spend 3 or more times per month in a Christian education function. Fifty percent of those who have been in church 5-10 years spend 3 or more times per month attending a Christian education function. As well, those who have been a member of a church 1-4 years spend 3 or more times per month in a Christian education function. The results suggest that the number of years in church may not be the determining factor for the time spent in a Christian education function. There may be some other contributing factor.

Seventy-one percent of the respondents indicated that they currently pray more than 3 times per day while 40% indicated that they prayed more then 3 times per day before joining the music ministry. The data suggest an increase in times per day in prayer since joining the music ministry.

A total of 97% of those surveyed indicated that they currently have a time of personal devotion at least once per week now as well as before they joined the ministry and 39% of the respondents indicated that they now have a time of personal devotion (journaling, personal Bible study, and/or solitude) 3 times or more per week. Thirty-nine percent of respondents also indicated that they had a time of personal devotion 3 times a week or more before joining the music ministry. The results suggest that participation in the music ministry has not impacted the number of times per week that persons have personal devotion time.

Overall, 67% of the respondents indicated that they currently serve others more than once a month while 51% indicated that they served others at least 1 time per month before joining the music ministry. The results suggests an increase in those who currently serve others more than 1 time per month.

Seventy-six percent of those surveyed agree or strongly agree that having a prayer partner contributes to their spiritual health. Further analysis notes that 83% of those who are in the $30,000-50,000 income bracket agree or strongly agree. 100% of those who are in the 55 and older age range agree or strongly agree. A total of 78% of those in the 41-55 age bracket agree or strongly agree while 72% of the college graduates agree or strongly agree that having a prayer partner contributes to their spiritual health. Fifty-eight percent of those with a graduate degree agree or strongly agree that having a prayer partner

contributes to their spiritual health. The data suggests that those who agree or strongly agree that having a prayer partner contributes to their spiritual health is independent of age, income and education. The data also suggests that having a prayer partner does contribute to the spiritual health of the respondents.

Ninety-three percent of all respondents agree that identifying and reading scripture that align with the choir music contributes to their spiritual health. Further analysis (see appendix B) reveals that 44% of the respondents are in the 41-55 age range. Seventy-eight percent of them strongly agree that identifying and reading scripture that aligns with the choir music contributes to their spiritual health while 76% of those in age range 26-40 strongly agree that identifying and reading scripture that aligns with the choir music contributes to their spiritual health. This represents over 39% of the group of respondents. There is one person who is in the 18-25 age group. That person strongly agrees that identifying and reading scripture that aligns with the choir music contributes to spiritual health. Sixty-nine percent of the respondents are college graduates with 27% having a graduate degree. A total of 77% of the college graduates strongly agree that identifying and reading scripture that aligns with the choir music contributes to their spiritual health. Eighty-three percent of those with a graduate degree strongly agree that identifying and reading scripture contributes to their spiritual health. Overall, 81% of the respondents who are in the $50,000 and greater income bracket strongly agree that identifying and reading scripture contributes to their spiritual health and additional 9% agree. Sixty-six percent of those in the $30,000-50,000 income bracket strongly agree while 25% agree. A total of 100% of the respondents that earn less than $30,000 strongly agree that identifying and reading scripture that aligns with choir music contributes to

their spiritual health. The data suggest that the practice of identifying and reading scripture that aligns with the choir music does have a positive affect and contributes to the spiritual health of those respondents. The data suggests that phenomenon is independent of age, economic or educational status.

Analysis of Data – Interviews

Interviews were conducted with twenty current members of the music ministry at New Salem Baptist Church. Thirteen were with members who have been in the ministry from two to five years and who have had experience in music ministry at a church prior to coming to New Salem. Six interviews were with members who were in the ministry prior to implementation of the current management model. One person was interviewed that has been in the ministry ten years. This person also had previous experience in music ministry at a church prior to coming to New Salem.

The questions and responses were as follows:

How long have you been involved in music ministry at New Salem?
Responses ranged from two to five years.

Were you involved in music ministry at a church before coming to New Salem? Describe how the ministry was operated. Were there written guidelines? What were the expectations?

All respondents participated in music ministry at a church prior to joining New Salem. Eight responded that there were verbal guidelines but nothing written. Five responded that there were written guidelines but they were not enforced nor referred to very often. One of the respondents indicated that the guidelines were not as specific as those at New Salem and that they mostly pertained to attire. Another commented that the lack of guidelines was very frustrating.

What preparation happened before you sang for worship?

Eleven of the thirteen respondents indicated that there was preparation prior to singing for the worship service. For one of those, the preparation consisted of vocal warm ups; for the other ten, the preparation consisted of prayer. Two respondents said there was no preparation at all. One respondent stated that choir members were called from the audience when it was time to sing.

Was the issue of your spiritual health addressed? Were you encouraged to study the word, attend Sunday school and/or bible study? Prayer service?

Six of the respondents indicated that the issue of their spiritual health was addressed in the context of music ministry. They were encouraged to attend Sunday School and/or Bible study and prayer service. For seven of the respondents, there was no encouragement to attend Sunday School or Bible Study or prayer service.

Were you encouraged to study scripture relative to the music?

One respondent indicated that she was sometimes encouraged to study scripture that aligned with the songs. Other times it was done for them. The remaining twelve responded that they were not encouraged to do so. One responded that she was not encouraged to bring scriptures for the songs before and she really embraces it at New Salem.

What was the major difference between your experience in music ministry now and before the current management model was in place? (Below is a list of the comments to this question.)

At New Salem, there is more focus on the word and living lives according to the word.

There is an expectation to live what we sing about.

We are encouraged to study the word and pray and read scripture for the songs we sing.

There is emphasis on applying the word to my life and being aware of what you are singing about.

Organization is the biggest difference. In my previous choir, there was a lack of organization and structure.

I love music ministry at New Salem. Studying the scripture for the songs helps me relate to them even more. It's about more than just singing. I like the organization. This ministry is helping me grow in Christ.

At my former church, there was not a need for music ministry to manage spiritual health because teaching was so strong elsewhere in the church.

Previously, we were allowed to arrive late and leave early for service if we had other commitments.

At New Salem, there is a focus on the biblical relevance of the music. There is also a focus on musical excellence. I enjoy having the structure.

New Salem is more structured. The rules and guidelines help focus us on spiritual growth. Having a relationship with God is stressed. There is more accountability than I am used to. The ministry consists of more than coming on Sundays to sing.

The experience itself is different. There are people around me that have a desire for me to grow spiritually. It's motivating and inspiring. My mindset has changed. I use to associate spiritual health with leaders. I now know that my spiritual growth is up to me. I now take ownership for it. I use to study scripture related to the songs because we were expected to do so. I now do it because I want to.

There is a greater level of respect for the leadership at New Salem. In my prior experience, there were disputes with leadership a lot. There was a lot of apathy. They did just enough to get by.

The standard is very high at New Salem. We are encouraged to study the Word. The environment fosters dependence on the spirit. We are a spirit-saturated group. The organization is great. I really appreciate the program and would have a hard time going to another music ministry right now.

I really appreciate the organization. The ministry is run more like a business and I like that. I like having the ability to prepare on my own by having the music on the website. Finding scripture for songs is the major difference. We did not do this at my former church. Also, the fact that everyone who wants can contribute during the preparation time with scripture or prayer is difference. I appreciate that.

Six members were interviewed who are currently involved in music ministry at New Salem and were also involved prior to the implementation of the current model. These six members were asked the same questions listed above. All six respondents indicated that previously, there was no attention placed on spiritual health in the context of the music ministry at New Salem. They were asked to cite the major difference between their experience now and their experience before the current management model was in place. The responses are listed below:

Previously, the ministry was established like a high school classroom. The spiritual part was uncomfortable. There was no spontaneity.

There is now a clear emphasis on spiritual growth and the importance of it. It is understood that each choir member is a ministry. You have the opportunity to ministry.

It's purposeful. You are aware that God is using you. Joining the choir is not joining a club.

The biggest difference is in the prayer and preparation that we do. We are encouraged to get a deeper meaning of what we sing about. The model has put me in a place where I have to get out of what's comfortable. It aids my spiritual growth. It's nothing I've ever done before. I am encouraged by what we do now.

We are now being taught that the choir is a ministry. Before people were just there to sing. What we do affects the lives of others. There was more emphasis on the attire before. It has helped me get stronger to study the scriptures for the songs. Before we were not pushed to grow. We are now pushed to grow and become closer to Christ.

The ministry is helping me grow spiritually. I am now more diligent about studying the word. My spiritual walk has changed.

We are encouraged to find scripture for the music and encouraged to pray. It's not so much about the numbers now as it was before. We strive for excellence and spiritual growth as well now.

One respondent has been in music ministry at New Salem for ten years. In her previous music ministry experience, there were written guidelines and they evolved primarily around arrival time. The issue of spiritual growth was not addressed and the preparation for ministry was quite different than what we do at New Salem now.

In summary, most respondents came from an environment where the music ministry was less structured than at New Salem. Where there were written or stated guidelines, they were often not enforced. Studying scripture that aligns with the music was not a common occurrence for the respondents; however some were, in the context of

music ministry, encouraged to attend Bible study or Sunday School or prayer service. Most cited the major difference between music ministry at New Salem and their previous experience is the structure and the emphasis on scripture and prayer in the context of the ministry. Those who are in music ministry at New Salem now as well as before the current model was in place, cite similar differences. The interview results suggest that the current model at New Salem is unique and as well desirable.

CHAPTER SIX

REFLECTION, SUMMARY, AND CONCLUSION

> We don't worship to please men or "show off" to them, but as a way of giving honor to God.
>
> James P. Gill, M.D., *The Dynamics of Worship*

Music ministry has historically played a major role in worship and continues to do so in the modern day church. It is nearly impossible to imagine worship without music. Music and worship are intertwined and are widely used in churches today. When musicians and singers prepare and skillfully offer their gifts, God may choose to manifest God's presence in a manner similar to what happened in 2 Chronicles chapter 5 during the dedication of the Temple. When the singers and instrumentalists came together and praised God, there was such a powerful move of God that the priests could not minister.

Effective music ministry happens when the leadership and its support team are intentional about being effective. Effective music ministry is not an accident nor does it happen by chance. Achieving an effective music ministry requires being deliberate about strategies and placing guidelines and structure in place that have success as their target goal. George Barna states, "One of the ministry secrets among highly effective churches

is reliance upon good habits."[1] He defines a habit as a "repeated behavior." Habits of business practices and spiritual disciplines that provide structure and keep God as the primary focus yield positive outcomes.

The music ministry management model at New Salem was implemented several years ago and has evolved over time. The model consists of business practices and spiritual disciplines that are strategic, deliberate and consistent. They include such activities as guidelines and eligibility for participation. Membership is predicated upon completion of membership classes. Sunday worship participation requires attendance at rehearsal and in the prayer and preparation thirty minutes before the worship service. If a choir member has an excused absence from rehearsal, he or she can still minister on Sunday. The member must agree to learn and/or review the music on his or her own and submit, in writing, scriptures and reflections on the music. The music is posted on the website so musicians and singers can review it prior to rehearsal. Each choir member is assigned a prayer partner and they are encouraged to pray together on a weekly basis. Each choir member is expected to find scripture that aligns with the music and be prepared to share during the preparation time prior to worship. Members are also encouraged to attend Sunday school and participate in Bible study. The function of the choir is to "minister" rather than sing.

The choir prepares for approximately two hours during rehearsal prior to ministry on Sunday. The preparation consists of prayer, scripture and often testimonies. Teaching and/or review of music occur during rehearsal time. Singers are taught the correct notes,

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[1]Barna, Kindle e-book.

articulation, enunciation and style of the music. Considerable time is spent reviewing the more difficult parts of the music to ensure that singers retain it in their muscle memory.

Much prayerful consideration is given to the selection and teaching of music. The repertoire consists of traditional and contemporary gospel, spirituals, anthems, hymns and praise and worship. Songs selected are ones that take into account skills of the singers, including soloists, and the musicians. Music is reviewed with section leaders who assist in presenting the music to the choir during rehearsal. Music is available to the musicians prior to rehearsal. They are expected to learn and practice the music before the rehearsal with the choir so that the combined rehearsal time is managed in an efficient manner

New Salem uses a team approach to music ministry leadership. There is a team of musicians who minister each Sunday and plays for the service in its entirety. A team of section leaders, two for each vocal part, assist in presenting the music. There is a team of soloists in each voice range. The ministry employs a team of choral directors and praise and worship leaders. These teams collaborate as appropriate to ensure success and effectiveness in music ministry. Furthermore, such teams afford leadership opportunities for those other than the ministry leader and minister of music.

> Teams are useful when there is a mutual dependence among the members because they understand that their cooperation creates synergy; they can accomplish more by working together than by working solo. The teams that gain ground for the kingdom are ones based on purposeful productivity- that is, the individuals on the team are together because their combination of skills, gifts and talents unlocks opportunities that would otherwise go unexploited.[2]

The author made several assumptions regarding the effect of this music ministry management model. The first assumption is that the music ministry model yields transformation in the music ministry participants. Specifically, it was hypothesized that

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[2]Barna, Kindle e-book.

governance of the model would result in increase in attendance at corporate worship, increase in participation in Christian education activity, increase in prayer time, increase in personal devotion time and increase in serving others.

There were some surprises as it pertains to the results of the survey conducted with music ministry participants. The author expected that the data would indicate that choir members spend more time in Bible Study and prayer now than before becoming involved in music ministry at New Salem. The data suggests that choir members spend the same amount of time in personal study and prayer now as they did before joining the ministry. The author expected different results particularly given the requirement for identifying scripture that aligns with the music. As expected, the majority of choir members indicated that having prayer partners and finding scripture that aligns with the music aids their spiritual health. Those choir members who were interviewed indicated this as well.

The author made the assumption that those in the congregation who experience the music ministry at New Salem are positively impacted by it. The results suggest that the congregation at New Salem does, in fact, respond favorably to the music presentation on Sunday. A large percentage indicates that they are being led into worship rather than being entertained, that there is evidence of preparation, that the music aligns with scripture and that the music promotes having a relationship with Jesus Christ.

The music management model at New Salem has been in place for several years. Notably, the numbers in the primary adult choir have waned. Prior to implementation of the model, the choir averaged 100 voices. The average number of participants is 60. It would be interesting to attempt to gauge the reason for the decline. Speculation is that the

decline in numbers is probably due to the increased commitment as the primary adult choir ministers every Sunday for both services as opposed to twice monthly. Another reason may be that as the standards have continued to be raised, fewer people are willing to comply. The author believes the answer may lie in a combination of those two reasons.

As the author continues to reflect on this project, she ponders what additional insight might have been gained by an interview with her pastor, Dr. Keith Troy. Certainly, the relationship between the music ministry leader and the pastor is critical. The author and her pastor have a unique and strong partnership. They work well together in terms of planning and organizing worship. He, however, grants sufficient autonomy so she can use her creativity and giftedness in managing the ministry. There is a mutual respect there and a general understanding of respective roles.

One might question whether structure and guidelines and rules restrict freedom of worship. The author's answer is unequivocally no. There is a memorable quote from the 1989 movie "Lean On Me" that says, "Discipline is not the enemy of enthusiasm." The main movie character, Principal Joe Clark, was referring to his high school classroom. The author believes that the same applies to discipline versus freedom of worship. Discipline does not restrict freedom and movement of the Holy Spirit but instead provides more room for such. The Holy Spirit can move more freely when there is reduced risk of those in music ministry being ill prepared, unfocused and undisciplined.

This work has been focused heavily on music ministry as it pertains to the vocalists. A needed next step is to do a similar study that hones in on those issues that involve musicians and their function in music ministry and how they are impacted by the model.

APPENDIX

NEW SALEM BAPTIST CHURCH MUSIC MINISTRY MANUAL

New Salem Baptist Church Music Ministry

STANDARDS AND GUIDELINES

The New Salem Baptist Church Music Ministry is housed under the Magnification Department. The mission of Magnification is to inspire the people of God to incite them to worship Him and to support the mission God has given the church. We believe that worship is the privilege of entering the presence of God to adore Him and experience His total interest in our lives. Corporate worship is experienced through various forms of artistic expression as well as prayer and devotion. One such art form is music.

GOVERNING SCRIPTURE

But Samuel replied, "What is more pleasing to the Lord:□your burnt offerings and sacrifices□or your obedience to his voice?□Listen! Obedience is better than sacrifice,□and submission is better than offering the fat of rams.

1 Samuel 15:22 NLT

According to the writer of 1 Samuel, God instructed King Saul to go to the land of the Amalekites and destroy everything. Saul disobeyed God. He did not kill the king. He did not kill all the animals. He spared the best animals to offer them as a sacrifice unto God. Saul's actions appear honorable, reasonable and justifiable. The problem, however, is that Saul disobeyed the instructions the prophet Samuel had given. As much as God both deserves and desires worship, there are parameters that God sets in order for the worship to be acceptable. Acceptable worship emerges from a life of obedience.

MEMBERSHIP

Participants in the music ministry must be born-again believers of Jesus Christ, and their lifestyle must resemble that of a born-again Christian. Participants must be worshippers on and off the platform.

Choir members should be a committed member of the church who is dedicated to the ministry and vision of the church. This commitment should be considered a major one that is not frequently disregarded for other events.

For everyone who is given much, much will be required.
–Luke 12:48

Specific guidelines for participation in the ministry are as follows:

Membership in the music department at New Salem is predicated upon being a member of the church in good standing. For adults, this includes completion of the Membership Class 101, being a tither and maintaining a vital and growing personal walk with the Lord through committed Bible study and prayer. Youth need to have joined New Salem and received baptism. Children need only be attendees.

Specific requirements for the various choirs are as follows:

- Jean Bell Children's Choir — grades K - 5
- Male Chorus — male adults age 18 and over
- Praise and Worship — adults age 18 and over
- Mass Choir — adults age 18 and over
- Youth Choir — grades 6 – 12
- Young Adult Choir — adults ages 18 – 30

REHEARSALS

Specific rehearsal times are as follows:

• Jean Bell Children's Choir	Wednesday 6:00-6:45 pm
• Male Chorus	Wednesday 6:00-7:30pm
• Praise and Worship	Wednesday 7:00-7:30 pm
• Mass Choir	Wednesday 7:30-9:00 pm
• Youth Choir	Wednesday 7:00-8:30 pm

Choir members should record rehearsals to aid in learning the music. It is expected that each choir member can and will learn all music presented. The director can, at his/her discretion, ask that any choir member who does not know his/her part **not** serve.

The rehearsal music is available online…specific directions to access are as follows:

Log in to our website: **www.newsalemcares.org/user**
User name: **newsalem** Password: **masschoir**
Click: login
Click; Rehearsal Music
Click on one of the following choirs:
Male Choir
Jean Bell Children's Choir
Mass Choir
Praise and Worship
Youth Choir

Click on PDF to secure lyrics. Click on mp3 to secure song.

Music and lyrics are available by 5pm on Monday for the upcoming Wednesday rehearsal. Members are encouraged to review the music online prior to rehearsal.

As part of our weekly preparation, each choir member is asked to research scriptures to support the songs ministered on the upcoming Sunday and bring this assignment each Wednesday night. If choir members are unable

to attend rehearsal, he/she will need permission from the Magnification Director to minister on the upcoming Sunday. Choir members must agree to review the music and submit scripture assignments to Magnification Director.

Children are welcome in adult rehearsals but must be supervised and not allowed to run around the rehearsal space or be other wise disruptive. Children should not be allowed to run around other parts of the church unattended while parents are in rehearsal.

Choir members are expected to exhibit proper conduct *(See Guidelines for Proper Conduct)* at all times during rehearsal.

His master replied, "Well done, good and faithful servant! You have been faithful with a few things; I will put you I charge of many things. Come and share your master's happiness!
–Matthew 5:21

WORSHIP SERVICE

The schedule for when each choir ministers is as follows:

• Jean Bell Children's Choir	3rd Sunday -10:45 service
• Male Chorus	3rd Sunday – 7:30am only 5th Sunday -both services
• Praise and Worship	Every Sunday
• Mass Choir	Every Sunday
• Youth Music Ministry Service	4th Sunday -*The Well* (Youth

Mass Choir members are expected to serve a minimum of two (2) Sundays per month. The Mass Choir and the Male Chorus minister for both the 7:30 am and 10:45 am services on the assigned Sunday. Members are expected to minister for both worship services in their entirety. Jean Bell Children's Choir ministers at the 10:45am service only.

Choir members are expected to consecrate and prepare themselves for leading worship.

He said to them, "You are the heads of the Levitical families; you and your fellow Levites are to consecrate yourselves and bring up the ark of the LORD, the God of Israel, to the place I have prepared for it. It was because you, the Levites, did not bring it up the first time that the LORD our God broke out in anger against us. We did not inquire of him about how to do it in the prescribed way." So the priests and Levites consecrated themselves in order to bring up the ark of the LORD, the God of Israel.
–1 Chronicles 15:12-14

The priests then withdrew from the Holy Place. All the priests who were there had consecrated themselves, regardless of their divisions. All the Levites who were musicians—Asaph, Heman, Jeduthun and their sons and relatives—stood on the east side of the altar, dressed in fine linen and playing cymbals, harps and lyres. They were accompanied by 120 priests sounding trumpets. The trumpeters and singers joined in unison, as with one voice, to give praise and thanks to the LORD. Accompanied by trumpets, cymbals and other instruments, they raised their voices in praise to the LORD and sang:
"He is good; his love endures forever."
Then the temple of the LORD was filled with a cloud, and the priests could not perform their service because of the cloud, for the glory of the LORD filled the temple of God.
-2 Chronicles 5:11-14

Each choir member is expected to meet in the Minnie B. Cleveland Fellowship Hall or Mini-Fellowship Hall, unless otherwise instructed, 30 minutes prior to the start of service for corporate preparation and 15 minutes prior to the start of 10:45 a.m. service. Choir members who miss corporate prayer are ineligible to sing. If you miss prayer for the 7:30 a.m. service, you are not eligible to sing for that service. Please plan to serve for 10:45 a.m. service provided you arrive before the first song has ended. If you miss 7:30 a.m. service or arrive after the first song, you are not eligible to sing at 10:45 a.m.

No gum, food, or water is permitted during the worship service. Mints and cough drops are allowed. Discretion is expected.

Obedience is better than sacrifice.
-1 Samuel 15:22

Proper conduct is expected while in the choir loft *(See Guidelines for Proper Conduct*).

ATTIRE

Please see the respective choir director for the choir attire.

For choirs that sing in choir robes, they should always be clean and pressed when worn. Please note: a robe is a priestly garment and must be treated accordingly. Robes must **not** be worn outside the church building, in the foyer and in any other area except the choir loft and the preparation areas. Please use the same discretion when ministering at other churches.

All new members will be allowed to borrow a robe for ninety (90) days. Choir members are expected to have ordered and received their own robe. Robe orders are placed several times throughout the year through the Kings Corner Christian Bookstore. The cost of the robe must be paid in full at the time the order is placed.

Choir members must have the appropriate attire in order to minister.

All other attire should be clean and pressed and appropriate for worship. Ladies should wear skirts/dresses that are knee length or longer. Ladies are permitted to wear pants that are appropriately fitted (no Capris). Ladies are not permitted to wear sleeveless attire. All clothing should be somewhat loose fitting such that it is not restrictive nor inappropriately revealing or distracting.

Let all things be done in decently and in order.
-1 Corinthians 14:40

GUIDELINES FOR PROPER CONDUCT

Choir members are expected to arrive on time for rehearsal and for worship service.

All rehearsals are important. To be eligible to sing, choir members **must** attend the rehearsal prior to Sunday ministry **and** be able to demonstrate that they know the music being sung. **If choir members are unable to attend rehearsal, he/she will need permission from the Magnification Director to minister on the upcoming Sunday. Choir members must agree to**

review the music and submit scripture assignments to Magnification Director.

Choir members should refrain from unnecessary walking and talking during rehearsal and during worship service. It is inappropriate to enter or exit the choir loft while the choir is singing, during the preaching of the Word and during the invitation.

Choir members should conduct themselves with the utmost respect for themselves, fellow choir members, directors, musicians, the pastor and above all with the utmost reverence for God. Choir members are expected to conduct themselves in a mature and courteous manner, which is not disruptive to the director, musicians and/or other choir members. Disruptive behavior is not only a hindrance to the ministry but also it is contrary to the Word of God.

Examples of disruptive behavior and how God's Word addresses are as follows:

Gossip:

Let no corrupt communication proceed out of your mouth
but what is good for necessary edification, that it may impart grace to the hearers.
-Ephesians 4:29

Constant complaining:

Do all things without complaining and disputing.
-Philippians 2:14

Arguing:

And a servant of the Lord must not quarrel but be gentle to all, able to teach and patient.
-2 Timothy 2:25

Lack of effort:

And whatever you do, do it heartily as to the Lord and not to men.
- Colossians 3:23

Walk in the Spirit and you shall not fulfill the lusts of the flesh.
-Galatians 5:16

The fruit of the Spirit is love, joy, peace, longsuffering, kindness, goodness, faithfulness, gentleness, self-control. Against such there is no law.

-Galatians 5:22, 23

Let us not become weary in doing good,
for at the proper time we will reap a harvest if we do not give up.
–Galatians 6:9

POSITION DESCRIPTIONS

The following are descriptions of key positions in the music ministry. Each description outlines the qualifications, experience, skills and job functions for the position.

NEW SALEM BAPTIST CHURCH
MINISTRY POSITION DESCRIPTION

POSITION TITLE: DIRECTOR OF MAGNIFICATION

SUPERVISOR: CHIEF OPERATING OFFICER

SUMMARY OF POSITION

To ensure that the magnification ministries function in a manner that is aligned with the vision of the pastor for the edification of the church to the glory of God.

REQUIREMENTS.

Demonstrated ability to lead and direct music and worship arts ministries.

Demonstrated ability to plan and organize worship services.

Be a tithing member.

Complete Discover classes 101 – 501.

Regularly attend SALT and Magnification department meetings.

Maintain a vital and growing personal walk with the Lord through committed Bible study and prayer by participating in a CARE group, Noonday Bible Study or Sunday School.

ESSENTIAL JOB FUNCTIONS.

Ensure appropriate magnification ministry (music, worship arts, prayer and media/audio) for all church functions including but not limited to:

Worship services

Weddings

Home-going services

Special events (i.e. revival, anniversary celebrations, women's day, men's day etc.)

Oversee activities and provide direction for all magnification ministries: music, worship arts, prayer and media/audio.

Ensure compliance with copyright laws as they pertain to use of music at the church.

Create and maintain ministry position descriptions for magnification staff and ministry leaders.

Develop and manage performance management system (plans and evaluations) for paid staff.

Develop and manage compensation system for paid staff in magnification department.

Coordinate training/workshops for magnification ministries.

Develop and manage guidelines for each magnification ministry.

Develop and manage music instruction program.

Prepare and monitor annual department budget.

NEW SALEM BAPTIST CHURCH
MINISTRY POSITION DESCRIPTION

POSITION TITLE: MUSIC DIRECTOR

SUPERVISOR: DIRECTOR OF MAGNIFICATION

SUMMARY OF POSITION

Provide technical support and supervision for the music ministry.

QUALIFICATIONS

Bachelor's degree in music performance or music education or equivalent experience.

5 years experience as musician for worship experience.

Be a tithing member.

Complete membership classes 101 through 501.

Regularly attend SALT and Magnification department meetings.

Maintain a vital and growing personal walk with the Lord through committed Bible study and prayer by participating in a CARE group, Bible Study and/or Sunday School class.

ESSENTIAL JOB FUNCTIONS

Responsible for all musical arrangements for worship service.

Supervise Joyful Noyze (musicians).

Provide support and direction.

Interview, audition and make recommendation for hire/selection of musicians and soloists.

Participate in music selection process

Provide recommendation for purchase of musical instruments/equipment.

Prepare/practice music in advance of rehearsals.

Transcribe music from website, CD and/or read music.

Facilitate instrumental and choral rehearsals.

Perform music during worship service.

Submit annual budget. Process approved ministry expenditures.

Adhere to church administration procedures and policies.

Develop educational curriculum targeted toward but not limited to music lessons and mentoring of youth musicians.

Coordinate ministry training.

Develop and implement annual ministry goals.

Maintain ministry attendance roster.

Submit monthly report.

NEW SALEM BAPTIST CHURCH
MINISTRY POSITION DESCRIPTION

POSITION TITLE: CHORAL DIRECTOR

SUPERVISOR: DIRECTOR OF MAGNIFICATION

SUMMARY OF POSITION

Provide choral direction of music appropriate for the worship experience.

REQUIREMENTS.

Demonstrated ability to teach and direct music appropriate for worship experience.

2 years experience as choral director for worship experience

Be a tithing member.

Complete membership classes 101 through 501.

Regularly attend SALT and Magnification department meetings.

Maintain a vital and growing personal walk with the Lord through committed Bible study and prayer by participating in a CARE group, Bible Study and/or Sunday School.

ESSENTIAL JOB FUNCTIONS.

Select music appropriate for designated choir/group. Secure approval from Director of Magnification and/or Music Director.

Learn and teach voicing/parts.

Perform choral directing.

Plan and facilitate/supervise weekly rehearsals.

Assist with planning and conducting of special music presentations (Easter, Christmas, revival etc.)

Administer ministry guidelines.

Submit annual budget. Process approved ministry expenditures.

Adhere to church administration procedures and policies.

Coordinate ministry training.

Develop and implement annual ministry goals.

Maintain ministry attendance roster.

Submit monthly report.

NEW SALEM BAPTIST CHURCH
MINISTRY POSITION DESCRIPTION

POSITION TITLE: MUSICIAN

SUPERVISOR: MUSIC DIRECTOR

SUMMARY OF POSITION

Perform music appropriate for the worship experience.

QUALIFICATIONS.

Demonstrated ability to perform music appropriate for worship experience.

2 years experience as musician for worship experience

Be a tithing member.

Complete membership classes 101-501.

Regularly attend SALT and Magnification department meetings.

Maintain a vital and growing personal walk with the Lord through committed Bible study and prayer by participating in a CARE group, Bible Study and/or Sunday School class.

ESSENTIAL JOB FUNCTIONS.

Prepare/practice music in advance of rehearsals.

Transcribe music from website, CD and/or read music.

Accompany choir rehearsals as directed.

Perform musical arrangements for worship services as directed.

NEW SALEM BAPTIST CHURCH
MINISTRY POSITION DESCRIPTION

POSITION TITLE: SECTION LEADER

SUPERVISOR: DIRECTOR OF MAGNIFICATION

SUMMARY OF POSITION

Provide leadership and coordinate activities for soprano, alto or tenor section of the choir.

REQUIREMENTS

Must be a choir member in good standing. This includes a demonstrated commitment to music ministry evident by attendance and musical ability.

Must show evidence of maintaining a vital and growing personal walk with the Lord through committed Bible study and prayer by participating in a Care Group, Bible Study and/or Sunday School.)

Must be a tithing member.

Complete Membership Classes 101-501.

Must regularly attend SALT.

ESSENTIAL JOB FUNCTIONS.

Review and learn music in advance of section leading and/or choir rehearsal.

Regularly attend section leader rehearsal.

Assist in teaching choral parts in choir rehearsal. Regularly attend choir rehearsal.

Serve in choir weekly for Sunday worship.

Assist with the shepherding process. Become familiar with those in your respective section. Follow-up with MIA (missing in action) choir members as appropriate. Coordinate two social events for choir annually.

PRAYER PARTNERS

Annually, each choir members selects or is assigned a prayer partner. Prayer partners should pray together, minimally once per week. Prayer partner should pray for each other as well as for the music ministry, the pastor and his family, the church and any other concerns. The need for this function is based on Proverbs 27:17 "As iron sharpens iron, So a man sharpens the countenance of his friend."

OUTREACH MINISTRY

The music ministry engages in ministry outside of the confines of the worship service. Specifically, there is intentionality about identifying opportunities for outreach and serving those in the community. Examples of opportunities range from serving in homeless shelters, nursing homes and food and clothing distribution centers. Music ministry members should serve minimally once per month. Outreach ministry is led by an outreach coordinator who is a member of the choir.

COMMUNICATION

Communication within any organization is key. In the context of music ministry, communication happens primarily in three ways: phone call, email and Musical Notes (Weekly newsletter). Section leaders assist with phone calls as needed. A member of the church staff sends mass email as appropriate. The Musical Notes newsletter is distributed weekly during rehearsal. It includes, the list of songs for the upcoming Sunday, scripture

assignment, department mission statement, a short devotional message, monthly ministry schedule, upcoming events and prayer requests.

MUSIC SELECTION PROCESS

The Director of Magnification prayerfully selects music with input from the Musical Director. Others within the ministry are welcome to make submissions also for prayerful consideration. The music ministry repertoire consists of traditional and contemporary gospel, hymns, spirituals, anthems and praise and worship. The ministry is strategic and intentional about presenting music that is biblically and theologically sound.

PRAISE AND WORSHIP MINISTRY

STANDARDS AND GUIDELINES

The Praise & Worship team serves a vital function in the body of Christ and thus is important to New Salem Baptist Church and its music ministry. Our purpose and calling is that of leading others into the very presence of the Living God. There is no calling issued for "performances" and "showmanship" - - only true praise and worship. Consequently, members should view their function as Ministers of the gospel through music and song - actually as a part of the Levitical priesthood of Christ's church. Ministers must strive continually through prayer to be pure of heart before God and others.

The Praise & Worship Ministry requires the ability to demonstrate the highest level of excellence and competency in vocal music. It is required that those in the ministry be able to learn and retain the parts and blend well with other voices. It is a calling yet those who God calls, He also qualifies.

Additional requirements for participation in the ministry are as follows:

1. Ministers must be a member in good standing of the NSMBC Music Ministry (Mass Choir, Male Chorus etc.) who faithfully abides by the standards and guidelines set forth.

2. Membership in the Praise & Worship ministry is a position of Christian leadership. Ministers must be willing to sign and abide by the terms of the NSMBC leadership covenant. Specific requirements are that members be a regular attender of Sunday School, in a Care Group, a tither and attend SALT.

3. Ministers should be responding to a call from God, our Father, to render this service as unto Him in a manner worthy of His calling. Must be able to articulate and demonstrate that call.

4. Ministers must audition and demonstrate competency and the ability to successfully and effectively minister the Praise & Worship music.

5. Ministers should be dedicated to the ministry and vision of the church. This commitment should be considered a major one that is not frequently disregarded for other events. Ministers must be willing to commit to 1-2 Sundays monthly and church wide events (i.e. revival, VBS etc.). Ministers must commit to secure an eligible replacement in the event of an absence.

6. Ministers should be open and expect to receive advice, correction, training, and be willing to have reflective dialog with leadership as necessary.

NEW SALEM BAPTIST CHURCH
MINISTRY POSITION DESCRIPTION

POSITION TITLE: PRAISE AND WORSHIP LEADER

SUPERVISOR: DIRECTOR OF MAGNIFICATION

SUMMARY OF POSITION

Lead corporate praise and worship ministry.

REQUIREMENTS

Must be responding to a call from God, our Father, to render this service as unto Him in a manner worthy of His calling. Must be able to articulate and demonstrate that call.
Must be a member of praise and worship ministry in good standing. This includes a demonstrated commitment to the ministry evident by attendance and musical ability.
Must show evidence of maintaining a vital and growing personal walk with the Lord through committed Bible study and prayer by participating in a Care Group, Bible Study and/or Sunday School.)
Must be a tithing member.
Complete Membership Classes 101-501.
Must regularly attend SALT.

ESSENTIAL JOB FUNCTIONS.

Select and lead music appropriate for praise and worship segment of worship service.

Teach/review vocal parts.

Plan and facilitate/supervise weekly rehearsals.

Administer ministry guidelines.

Submit annual budget. Process approved ministry expenditures.

Adhere to church administration procedures and policies.

Coordinate ministry training.

Develop and implement annual ministry goals.

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